

# THE ACADEMY.

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I must confess that I do not quite see, comparing the poems with the intention expressed, what Mr. Palgrave means when he says that his endeavour has been "to enter in each case within the atmosphere of the age—to penetrate and be penetrated by the passion of the moment." That this endeavour has been accomplished in the case of his visions of "Hastings," of "Trafalgar," of "Torres Vedras," of "The Valley of Death"—the Khyber Pass—of "After Cawnpore,"

may be arguable. But in the greater number of the visions he gives expression not to the sentiment of the historical moment, but to the sentiment of a spectator from the most highly enlightened point of view of the nineteenth century. This is as it should be. The search after the atmosphere of any age is one of the vainest of quests. We may flatter ourselves that we see things as they were seen by our forefathers two hundred or twelve hundred years ago, but the diversity of opinion among persons who have done their utmost to steep themselves in the atmosphere of any bygone generation should be sufficient to convince us that in so thinking we are the victims of self-delusion. The atmosphere that influences our thoughts and sentiments is the atmosphere of our own time, though the influence may be as imperceptible as the pressure of our material atmosphere. In his reflections upon the ruins of Gariannonum, Mr. Palgrave is led naturally, through the permanence of the Roman mason-work after the many things that have disappeared in successive centuries, to speculate on the future of our planet itself. Gariannonum suggests to him the theories of Helmholtz and Sir W. Thomson as to the probable future of the Earth, and he puts these theories—supreme material for a great poet—in verse. In other visions he shows himself the pupil of Hallam, Mr. Stubbs, Mr. Freeman, or Mr. Gardiner. He carries their torches about with him in his travels through the centuries, making no secret whatever of the fact that he is using their light, and that it enables him to see things in their true proportions more clearly than was possible for contemporaries. If Mr. Palgrave had not told us that his endeavour had been "to penetrate and be penetrated by the passion of the moment," one would have been inclined to remark, as a characteristic of these visions, that they hold us aloof from the passions of the moment. They are essentially, speaking of them as a whole, meditative poems. Even in the battle-pieces we are not allowed to look on with absorbed zest at the game of war, to admire the sturdy strokes dealt, and to applaud the heroes; we are called away to the contemplation of far-reaching consequences, and to just judgment of the principal figures in the fray. In the more modern visions, "Trafalgar," "The Death of Sir John Moore," "Torres Vedras," "The Valley of Death," this is not so apparent; yet even in these, with the exception, perhaps, of "Trafalgar," there are touches which remind us that he who has our imagination in guiding is a thinker and a scholar. The ruling passions throughout Mr. Palgrave's Visions are not the passions of the moment, but that "devoted love of justice, truth, and England" which he rightly ascribes to Henry Hallam and Sir Francis Palgrave in his Dedication.

The poems are interpenetrated with noble and touching sentiment, and our first and last word of disappointment is that they are not written by a master of verse. Mr. Palgrave gives evidence here of every gift but that for adding to the masterpieces of our literature. His historical moments, the points of view for his Visions, are chosen with fine instinct; and an equally fine sense is shown

in his choice of metrical forms. He attempts a great variety of lines and staves. "There is, doubtless," he remarks in his Preface, "could we find it, some one system which will most naturally clothe every subject—be its authentic outward voice." Without knowing that Mr. Palgrave had acted on this principle, one could not have failed to remark in many of his poems a close harmony between the metrical movement and the dominant feeling. But with all this the expression given to the feeling is not adequate. Again and again, as we follow our conductor through the past, and fill our minds with his visions of woful and heroic figures, we find emotions stirred in us that seek in vain for satisfying expression in his verse.

This is one's general impression, without entering into the casuistry of defective stanzas. Minute analysis confirms the impression, carefully as each single poem is compacted. One of the most striking of them—they are all fine poems in conception—is the vision of the Arctic explorer, Sir Hugh Willoughby, and his men as the ice closed in upon them, and day after day passed without any prospect of relief. The stave chosen by Mr. Palgrave is six-lined, the first four lines rhyming alternately, as in our elegiac stave. Each line has five accents, except the last, which has six.

"Two ships upon the steel-blue Arctic seas  
When day was long and night itself was day,  
Forged heavily before the south-west breeze  
As to the steadfast star they held their way;  
Two specks of man, two only signs of life,  
Where with all breathing things white Death  
Keeps endless strife."

This, as far as I know, is an original stave, and, whether or not, it is in admirable keeping with the "vision." It may be individual fancy, but the long line at the end recurs upon my ear like the toll of a funeral bell. To keep up this impression, however, it is necessary that the last line should be weighted with feeling as well as with sound; it should be more impressive in every way than the preceding. Now in most of the staves Mr. Palgrave complies with this requirement; but in two or three, and ruinously in the following, he does not:—

"O King Hyperion, o'er the Delphic dale  
Reigning meanwhile in glory, Ocean knew  
Thine absence, and outstretched an icy veil,  
A marble pavement, o'er his waters blue;  
Past the Varangian fiord and Zembla boar,  
And from Petsora north to dark Arzina's shore."

A refrain in the last line of such a stave would be effective, though the invention of a refrain sufficiently impressive, and at the same time capable of being inwoven in thought with each stave, would be no easy thing for the greatest master of verse.

An expression in the Preface perhaps accounts for Mr. Palgrave's frequent failures with the triple rhythm, which he employs in many of his Visions, especially in the warlike pieces. "We," he says—meaning by "we" English poets as contrasted with Greek and Latin poets—"satisfy the requirements of 'liberty with necessity' in the field of metre far more by terminal than by structural contrivance and arrangement." Mr. Palgrave is obviously an accomplished student of verse, but let him look again at Guest's great work on English rhythms, and then go over

Mr. Tennyson's earliest poems, and he will probably see reason to alter this opinion. Our laws of structural arrangement are as rigid as the laws of any method of scansion by quantity, and Mr. Palgrave frequently breaks them. In such a line, for example, as the one italicised in the following, he offends the ear by placing the middle pause in the middle of a word:—

"From Cadiz the enemy sallied: they knew not  
Nelson was there;  
His name a navy to us, but to them a flag of  
despair.  
From Ayamonte to Algeiras he guarded the coast,  
Till he bore from Tavira south."

Such a line is doggerel. Again, the line—

"For as when the waves ebb in the strait beneath  
Etna and Scylla betrays  
The monster below—

can be scanned only by putting an accent on "when;" and in English verse a poet has no more right to a false accent than in Greek verse a poet had to a false quantity. Mr. Tennyson often uses the triple rhythm, and he never used it with greater effect than in his "Ballad of the Fleet;" but his lines do not require us to have recourse to arbitrary accents.

Mr. Palgrave's rhythms do not bear minute examination; but, without resorting to analysis for an explanation, one cannot help feeling that his powers of expression are far from being adequate to his fertility of imagination and fineness of taste.

WILLIAM MINTO.

*Aspects of Poetry.* By J. C. Shairp. (Oxford: Clarendon Press.)

PROF. SHAIRP points out with reason in his Preface that the arrangement which the statutes of the University of Oxford direct is not very easily compatible with the delivery of "a systematic theory of poetry" in a "consecutive course of lectures." The lectures included in this book, to which are joined a few review essays of not dissimilar character, are accordingly somewhat desultory. Yet the first five of them, if they do not exactly constitute a consecutive course, and if they are very far from putting forward a systematic theory of poetry, still deal with the subject in its general aspects. It is, perhaps, not improper to infer from them that the awkward requirements of the statutes are not the sole reason for the Professor's declining to engage in the construction of a systematic theory of poetry. "I might," he says in his first lecture, "following an approved and time-honoured custom, ask what is poetry and try to answer the question. But," he continues, "you are all, no doubt, more or less acquainted with the definitions and theories of the past, and have not found much profit in them." Prof. Shairp, it seems, is not in the heroic mood of Childe Roland; the memory of his predecessors' failure does not spur him on to the Dark Tower. He even questions the value of definitions and analyses of poetry, quoting with approval Dr. John Brown's comparison of poetry to a lily, which it is a good thing to know botanically, but a better thing to enjoy by looking at the flowers themselves. A mischievous person might say that a professor of poetry who takes this view strikes rather heavily at the

*raison d'être* of his chair. But, as in the five essays already referred to Prof. Shairp has really indulged in a good deal of the abstract criticism he seems to deprecate, we shall pay principal attention to these. The others, though valuable and interesting as good review articles, do not seem to have the same interest, regarded as the utterances of the only official exponent in England of the science of poetical criticism. They are, however, useful as exhibiting that science in the applied, instead of in the pure, condition; and in this sense they may be said to complete the book.

It is not very long before we get to statements which show that Prof. Shairp is not so independent of a general definition of poetry as he would like to be thought. He somewhere, we think, speaks of Wordsworth and Scott as the two greatest English poets of their time; and it is everywhere clear that he regards them as such. Now we can imagine nothing more interesting from the point of view of abstract criticism than the task of constructing a definition of poetry which would bear out this view. We are not contesting the view itself; we think quite as well as Prof. Shairp does of Scott, and not much less well than he does of Wordsworth—that is, when Wordsworth is at his best. But then our definition of poetry would put several other contemporaries of the two as high or higher, though in different ways. It becomes exceedingly important, therefore, to know what the definition can be which gives an unshared primacy to those whom we should regard as possessing each a share of a primacy put into rather extensive commission. But Prof. Shairp refuses us that definition, and only gives some tantalising contributions towards it. "Above all," he says, "a great poet must have a hold of the great central truth of things." It is not easy to attach a very definite meaning to statements of this kind, but, in any sense in which we can understand it, it seems to exclude Scott. We do not exclude Scott, let it be understood—very much the contrary—but we should say that, if anything which can justly be called a hold on the great central truth of things is a *sine qua non* of greatness in poetry, Scott misses that position. In fact, we know several other great poets, to whom the Professor elsewhere seems to decree the primacy, who have not got the "note." Shakspeare and Dante have, but not, perhaps, another. It would seem that we must look elsewhere for what, after all, is Prof. Shairp's canon of poetical greatness. So we try again. "The true end," he says in another place,

"is to awaken men to the divine side of things, to bear witness to the beauty that clothes the outer world, the nobility that lies hid, often obscured in human souls, to call forth sympathy for neglected truths, for noble but oppressed persons, for down-trodden causes, and to make men feel that through all outward beauty and all pure inward affection God himself is addressing them."

This is good in its way. Unluckily, it is as much too wide as the other was too narrow. The orator, the preacher, the higher sort of politician even, will answer to this definition. Our poet still escapes us.

It may be said that this analysis of isolated expressions is not fair; nor would it be if Prof. Shairp had given us that definition precedent of poetry which he has declined to give. After such a definition, expressions such as the two quoted would, of course, have to be taken with regard to it as allowable exaggerations of particular sides of the subject, capable of correction by reference to the *Haupt-Idee*. But when we are turned loose into the jungle of isolated criticisms, with no general clue to guide us, it is impossible to say what the author means to be taken seriously and what he does not. The truth is that we miss, not merely the expression, but the presence of any general view of poetry in these lectures. They had better have been named "Aspects of Poets" than "Aspects of Poetry." It is not that there are not in them many admirable things. Prof. Shairp has the truest enthusiasm for what commends itself to him as poetical, but he seems to have a remarkable number of blind sides. We turn, for instance, from the general essays to the particular applications, and we find this *à propos* of the incomparable "My soul is an enchanted boat" of the *Prometheus Unbound*. If there is a passage out of Shakspeare in the whole poetical literature of the world known to us which tests a theory of poetry it is this. Let us see what Prof. Shairp has to say about it.

"Exquisitely beautiful as it is; it is, however, beautiful as the mirage is beautiful, and as unsubstantial. There is nothing in the reality of things answering to Asia. She is not human, she is not divine; there is nothing moral in her. No will, no power to subdue evil; only an exquisite essence, a melting loveliness. There is in her no law, no rigorousness; something that may enervate, nothing which can brace the soul."

It requires a good many years' apprenticeship to the business of criticism to take this outrageous *μετάβασις ἐς ἄλλο γένος* patiently. Is Prof. Shairp criticising Bourdaloue, or Burke, or Prof. Huxley? Is he finding fault with a man of science for producing something not answering to the reality of things, or with a preacher for not being moral, or with a practical reformer for having no power to subdue evil? If so, let us give him his case at once. Judgment goes by default. But if he is criticising a poet, of whom he has himself said that, if any single word expresses his peculiar domain, beauty is the word, he is simply ignoring the point to be proved. That so enormous a deflection from the right way can be possible to a man whose feet so often keep it simply shows that he is walking without a guide—without, that is to say, that very definition of poetry which he thinks superfluous, and a mere idle addition to the failures of the past.

We have left ourselves no space to speak of the many interesting instances in which Prof. Shairp has, guide or no guide, kept the path. But it may be repeated, if only to show that we have criticised him from no narrow view of the domains swayed by "The Rector of the Holy Hill," that his occasional references to Scott and his special essay on "The Homeric Spirit in Scott" are excellent. Sententiousness is allowable now and then; and if we say that any man who thinks meanly of



Scott as a poet proves thereby that his own definition of poetry is hopelessly defective we shall have at least made one statement which Prof. Shairp will not refuse to endorse. He has given us a very interesting book, with very few of the positive statements of which it is necessary to disagree; while we cannot help thinking that if he would perform a Socratic process on himself, and clear up definitely in his own mind what he means by poetry and what he does not, he would see reason for rescinding much of the negative judgments to which we have principally to object. For you must, consciously or unconsciously, define the object before you can see it.

GEORGE SAINTSBURY.

*The Haigs of Bemersyde: a Family History.*  
By John Russell. (Blackwood & Sons.)

EVERYONE who is at all acquainted with the history of the Scottish Border will naturally turn to this book with considerable interest. The Haigs of Bemersyde never attained historical importance, and no individual member of the house appears prominently either in history or legend; but their name has been invested with a certain air of romance by the old prophecy of Thomas the Rymer, familiar to readers of Scott, that Tyde what may betide, Haig shall be Haig of Bemersyde. Even the bare fact that they have possessed their original inheritance by male descent for seven centuries is enough in itself to give them a somewhat unique place in Border tradition. For such a lengthened tenure of the original family possessions is very rare in Scotland, where the landed families enjoyed singular opportunities of extinction in earlier times by wars, feuds, and rebellions, and at a later period by the debts and legal processes which too often terminated the attempt to make their scanty incomes sustain their old dignity in a new fashion. One is, therefore, curious to see what kind of men they were, who, in that very part of the country which was most vexed by internal feuds and foreign invasions, kept so tenacious a hold of their possessions that they alone of all Border families still dwell in the house which was founded by the first settler of their race.

The name first occurs in several charters belonging to the latter half of the twelfth century, in which the name of Petrus de la Haga appears as a witness. Mr. Russell conjectures with tolerable certainty that this Petrus was one of the numerous Normans who at that time settled on the borders, and with at least some plausibility connects his name with that of Cape de la Hague, the north-western extremity of Cotentin. About the beginning of the thirteenth century another Petrus, probably the son of the preceding, grants to the Abbey of Dryburgh two oxgates of land out of his Lordship of Bemersyde; and henceforward we can trace the family clearly by the appearance of their name in charters and by their own grants to the Border abbies. We know almost nothing, however, of the earlier Haigs except their names; but tradition relates that they fought at Stirling and Bannockburn, and that one of them fell at Halidon Hill and another at Otterburn. The first of the family about whose proceedings we have any certain in-

formation is John, who, during the imprisonment of James I., fell into a violent quarrel about some lands with his neighbours, the monks of Melrose. John was excommunicated in the course of the dispute, which seems to have produced little effect upon him; and the matter was finally settled, after some trouble, by the intervention of Archibald Earl of Douglas, to whom both parties had appealed. After this time we find the Haigs taking a fair share in the Border life of the period. The laird we have just mentioned was slain at the Battle of Piperdean, and another fell at Flodden; they took part in the battles of Sauchieburn and Ancrum Moor, and had their fortalice burned by Hertford. Nor did they escape notice at the hands of the law, for we find one of them emphatically enjoined by the Lords of Council and Session to desist troubling one of his neighbour's lairds; while his son was convicted of three acts of "stouthreif," besides running no small risk from the summary administration of justice during the Border visitations of James V.

On the whole, the family seem to have come pretty well out of the period of violence; but in 1600 we find the indication of a new order of things, and a new class of perils, in a mortgage by Robert Haig over part of the lands of Bemersyde for 1,800 marks. The sons of this mortgagor are conspicuous in the family history. James, the eldest, was a fierce-tempered, foolish, intractable man, who would have wrecked the fortunes of the house had it not been for his brother William, who was a man of very different temper, and of some mark in his day. William went to the Scotch bar and seems to have prospered, for he was soon in a position to assist his brother, whose affairs had become deeply embarrassed. The result was that the title to the estate passed to William, and that a bitter feud sprang up between the brothers, which culminated in an odd information laid before the King by James, that William had prognosticated and brought about by astrology the death of Prince Henry. William was also a friend of Somerset, and had rashly written a discourse in his vindication, so it is needless to say that he fell into considerable trouble. Out of this, however, he extricated himself, and even held office as King's Solicitor for Scotland. But he fell into trouble again when Charles I. began to press his ecclesiastical changes. He had a ready pen, and was employed to draw up a supplication or remonstrance to the King regarding an Act which was passed in 1633 about Church vestments. The result forms a well-known passage in the Scotch history of the time, and William Haig had to flee to Holland, where he ended a busy and honourable life in exile. During this time the estate was passing through a complicated crisis of debts and embarrassments, and appears only to have been saved from forfeiture by being held for a time in security by a friendly nobleman; but William managed to transmit it to a nephew, although in a sorely impaired condition.

One of the most curious parts of the history is the struggle for its extrication by the subsequent lairds, who often enough had hard times of it with their debts and lawsuits, to say nothing of the evil days which fell on

Scotland, and especially on the borders, during the Cromwellian invasion. But, on the whole, notwithstanding some slips, they were cautious and frugal people, devotedly attached to their family, and determined to preserve their inheritance. The most interesting of them is Anthony, who held the estate from 1654 to 1712, and whose character presents a strange and thoroughly Scotch mixture of parsimony and narrowness in daily life, with aims of a half-romantic character. In early life he was one of the tolerably numerous Border converts to Quakerism, and was imprisoned for four years in Edinburgh. But the Quakerism seems to have died away, its disappearance being curiously marked by the change in his children's names; and the rest of his long life was devoted to the restoration of his family and the recovery of the "Mother House," as he affectionately calls the family mansion, which for some time had been out of their possession. He succeeded in these aims, and leaves a curious and rather touching record of his success on the leaves of the family Bible. From that time the course of the family was prosperous, though threatened by at least two grave dangers. Zerubbabel (born, as his name indicates, during Anthony's Quaker period) had no less than eleven daughters born to him in succession, and he, and the whole countryside with him, trembled for the reputation of Thomas the Rymer. Matters, indeed, looked desperate; so the laird went to Clackmannanshire, where a branch of his family was settled, and tried so to arrange matters that, without wholly sacrificing the interest of his eleven daughters, a Haig should still be laird of Bemersyde. But the attempt failed, and then the prophecy asserted itself by the birth of a son, and gained renewed credit with all men. During the lifetime of this son also the family were in no little danger, for he held the estate in 1745, and, being a Jacobite, was minded to join the Pretender after his victory at Prestonpans; but, being a prudent man, he first went to seek help among his Clackmannanshire relations—a very hopeless errand, apparently—and was there detained by a storm, or other causes, until the Prince was in full retreat from Derby, by which time, of course, no reasonable man could be expected to declare himself in his favour. This line of the family terminated in quite recent years, the succession passing to a group of unmarried daughters. But these ladies remained true to the traditions of their family, and sought an heir among the Clackmannanshire Haigs, who had migrated from Bemersyde in the beginning of the seventeenth century.

The book is an excellent specimen of family history. So far as the sources are concerned, Mr. Russell has been thoroughly careful to separate fact from tradition, and he has in a very admirable manner kept the history of the family in relation to the social and political history of the time, without dragging in too much of the latter. New matter of importance could not, of course, be expected; but at almost every period we find facts which serve as illustrations to the current history, and the whole narrative conducts us very pleasantly and instructively through the long period with which Mr. Russell has to deal.

ALEXANDER GIBSON.

*O'erôth hat-talmûd: Treasures of the Talmud.*

Being a Series of Classified Subjects in Alphabetical Order from A to L, compiled from the Babylonian Talmud, and translated by Paul Isaac Hershon. (Nisbet.)

THIS book presents us with a number of brief extracts from about fifty of the seventy Massikhtôth of the Babli. In a somewhat singular Preface, the compiler declares his object to be

"to undeceive the Jews of their false estimate of the Talmud, of a work that loses its spell in proportion as it becomes fairly known; and, at the same time, to enlighten the Gentiles, that they too may be able for themselves to answer the often-repeated question, What is the Talmud?"

The former part of this statement seems to imply that the traditional respect of the Jews for their Mishna and Gemara depends mainly upon ignorance of what they contain—an assertion which can hardly be admitted, considering that some of the most profound Talmudists of the day are orthodox Jews, who combine with immense learning an affectionate reverence for the venerable object of their special study. They, and those who follow their lead, are not likely to be influenced in the slightest degree by a handbook of this sort, which is in no sense a scholar's book. Nor can we think more hopefully of the second aim of the writer. The Haggadic element of his work predominates over the Halakha. He had, above all things, to avoid being dry; and dry, nay unreadable, any entire section of the Talmud must needs appear to all but the genuine student, if presented as nearly as possible in its native dress. To know the Talmud, one must study the Talmud with fairness, with patience, with perseverance, and without prejudice. There are no short cuts to the attainment of this knowledge, so desirable to the theologian as well as to the archaeologist of almost every science.

As regards the execution of the present work, its method is not so much translation as paraphrase. The writer has dealt very freely with his sources, omitting and supplying clauses and sentences at discretion; and we meet with such instances of expansion as this (p. 294):—"He was disconcerted at this awkward state of things," where the Talmudic expression is simply, "he said, What's this?" (*mûi hâi*). Downright mistakes are not wanting—e.g., p. 51: "Ezra wrote his own book and joined on the Chronicles." The text of Baba Bathra really says, "Ezra wrote his own book and the genealogy of the Chronicles so far as to himself" (*hayyahûs shel dibré hayyamim*), p. 98, 16. "A sin-offering and an expiatory sacrifice secure pardon for known offences"—"A sin-offering and a trespass offering certainly atone" (*waddûi m'kapp'rîn*). Some passages of great importance as bearing on the authorship and canonicity of the books of the Old Testament are here given with little or no comment, which is all the more strange considering the use which has been made of them by recent criticism: see p. 41, 4; p. 42, 7; p. 43, 8; p. 50, 23. The passages, Shabbath 30 B. and 'Eduyyoth 10, 3, which relate to the authority of Qohêleth, are omitted. The wonderful state-

ment that "David wrote the Book of Psalms by the hands of the ten elders, by the hands of Adam the first, by the hands of Melchizedek, and by the hands of Abraham," &c., is worse than useless to the ordinary reader.

In his Preface and elsewhere the author reprobates the spirit of Rabbinism. But some of his own notes—that, for instance, on the inspiration of the Book of Esther—strike us as conceived in the very vein of a Talmudic reasoner. We are not quite sure whether or not he believes that the marvellous tales of the Haggada are allegorical in character. It is certain that the stories (pp. 305–308) bear a strong family likeness to the adventures of Sinbad the Sailor, and other Arabian fictions. Indeed, it is an Arab who is Rabbah bar bar Channah's informant, 306 h. The story of the monster fish, whose back the mariners mistook for shore, has many parallels, and may be read in the Syriac version of Alexander's (apocryphal) epistles to Aristotle. Such tales at least, told as they might be told by a professional Arab storyteller, with no other purpose than to entertain, are hardly to be taken for cryptographs.

The spelling of proper names is throughout very fluctuating. Yannâi appears as Jannaëus, and also as Yanai. The double *i* in Samlaii, Abbaii, is needless, the repetition of the *yod* merely marking the letter as retaining its proper force. If Simeon is to be spelt according to the original, Shimôn is nearer than Shimon. Yossi, Assi, and Tsitsis are, we suppose, Jewish pronunciations of Yôsê, 'Asê, and Çiçith. But surely Hallachoth, Chaggigah, Meggillah, are barbarous. Many misprints occur—such as Erchin for 'Arachin, Tamuz for Tammûz, p. 31; Aspaianus for Aspasianôs, p. 261. Avodah Zarah, p. 24; Moed naton, p. 46; Yehozadek, p. 39; Nachmaine, p. 52; and Nachmaini, p. 95, do not exhaust the list.

In sections like 41, 4, &c., a little chronology would have been acceptable. The writer appears dimly aware of this, when (p. 51, 24) he speaks of the Targum being "extant at that early period," but without defining what period. At p. 243, 35, the curious word Q'anyâ is printed in Hebrew characters, but not compared with Colonia; and the equally curious *Reka*, "king," is left unnoticed. Nergal is explained (p. 113) to mean "great man," whereas it is really *nê uru gal*, "lord of the great city"—i.e., Hades. Lastly, we may remark that definitions of such terms as Haggada, Halakha, Tosapthoth, might well have been supplied, and that Mishna is not "repetition of the law" (*δευτέρωσις*), p. 6, which would be Mishnê, but rather "instruction," the root *sh'nd* meaning "to teach": *בשנאנא חשנא*, Pirq. 'Abh. 2.

CHARLES JAMES BALL.

*Mission Work among the Indian Tribes in the Forests of Guiana.* By the Rev. W. H. Brett, B.D. (S. P. C. K.)

MR. BRETT, the author of a well-known book on *The Indian Tribes of Guiana*, and of a smaller collection of the myths of the same people, has in the present book republished various sketches which have from time to

time appeared in the periodical called *Mission Life*, as well as some few new papers. The author has now retired from his long and active missionary life, and the present book seems to contain his final words, written in peace and quiet in England, on the subject of his experiences. This being so, we are sorry that he has not described more fully the actual methods and results of his missionary labours. One of the most interesting problems of the present day may be found by anyone who will devote his best energies to the task of civilising the red men of America, and saving them from the extermination which now threatens the race by turning them into useful labourers. Mr. Brett has long and painfully laboured to contribute toward the solution of that problem. We confess, therefore, to some disappointment that he has not told more of his own experiences touching this matter. In all other respects the book will be found highly satisfactory.

Though the Indians of Guiana are of most gentle nature, and are strongly inclined to be friendly to the white man, the life of a missionary among them is by no means colourless and uneventful. Mr. Brett's book is full of the many perils and difficulties, told modestly enough, through which he and his fellows have had to fight their way; and even since his present book was published one more tragic chapter has been added to the history of missionary adventures in Guiana. But a few weeks ago a missionary, travelling in pursuit of his duty, with his wife and all his family, was upset from a canoe into one of the many rapids which block the great river highways into the Indian country, and all were drowned. Hardly less terrible is the account which Mr. Brett gives in the very first chapter of this book of his solitude when he, young and inexperienced, was first cast by fate among the natives. In short, a very good idea of the hardships incidental to the life of a missionary in Guiana may be gathered from this book.

The power of cheerfully enduring such hardships is, doubtless, a splendid qualification for a missionary. But another greater and rarer quality is still more essential; and that is a certain broadmindedness which sees that the true and only effective missionary must cultivate, not only the emotional, or religious, side, but the whole moral being of the Indians. We have heard a story, from Guiana, of how a missionary, whom, for his zeal, if not for his discretion, all must respect, paid a visit of not more than a fortnight to a part of the country never before visited by a teacher, and during that time, having collected around him all the Indians from far and wide, set to work to learn their various languages, then taught Christianity in these languages, and forthwith baptized—we believe we do not exaggerate when we say over 900 men and women. From personal experience we know that these Indians are in the habit of asking for any and everything that they see in the possession of white men; for instance, for—and here we quote an actual case—gunpowder, a shirt, baptism, and salt fish. Moreover, it is a melancholy fact that in Guiana, as elsewhere, the so-



called Christianised Indians are, as a rule, when beyond the sight of the missionary, far less commendable for their conduct than are their unconverted fellows.

What we want to know is—why, the whole amount of labour expended by missionaries being so great, and the red man being, in his natural state, and according to his lights, so moral a being, the results of missions are not far better. We have little doubt that Mr. Brett, from his long experience, could throw very considerable light on this question, and could show to those who take up the labours which he has reluctantly relinquished a better way of working on the Indians than any that has yet been tried. We hope that he may yet do so.

It is only fair to add that the special mission which Mr. Brett established is now by far the most promising in Guiana, and that it is conducted on the principle of inducing the younger Indians, the children, to work and grow into useful men and women in the midst of influences such as are calculated, without much reading of dogmatic religion, to make them also good men and women.

EVERARD F. IM THURN.

*Great Movements, and Those who Achieved Them.* By Henry J. Nicoll. (John Hogg.)

WHEN we consider to what extent the "great movements" treated of in this volume have contributed to the present comfort and well-being of society, it is difficult to realise that most of them are the offspring of this century, and that nearly all have been entirely developed, if not originated, within the last fifty years. That all the histories recounted in Mr. Nicoll's work are of equal freshness for the public could scarcely be anticipated. The labours of John Howard towards effecting reforms in prison life; the exertions of certain philanthropists to abolish the trade in slaves, the Repeal of the Corn Laws, &c., are certainly no new themes, having been copiously dealt with by a host of biographers and historians. Romilly's efforts for ameliorating the severity of our Criminal Code, although not so popularly known, have been almost exhaustively recounted by his contemporaries and his own sons; nor have the labours of various celebrities on behalf of popular education, cheap literature, penny postage, the repeal of taxes on knowledge, and the steam engine been without several widely known expositions, although, in some cases at least, not so concisely and consecutively displayed as in Mr. Nicoll's volume.

In the section devoted to the Repeal of the Fiscal Restrictions on Literature and the Press, the author has evidently been enabled to make use of the valuable information supplied to him by Mr. John Francis, which gives his story a completeness it could not otherwise have attained. The chapter which details the Introduction of Gas, although derived from well-known materials, will be new to the general public; and it brings the record down even as late as Dr. Siemens's paper of last June on the heating and illuminating powers of gas. There are many who do not share Dr. Siemens's sanguine views as to the future capability of coal gas

to supply our public and domestic wants, and who deem its doom at hand; still, Mr. Nicoll's brief and lucid account of its introduction will not prove the least interesting or instructive portion of his book. The account of the electric telegraphs is too short, especially considering the immense and daily increasing importance of the subject; but as regards the early history of the discoveries connected with electricity, and the rival claimants to its introduction for practical purposes, Mr. Nicoll furnishes such particulars as are requisite for a popular handbook. The account of the acquisition by the State of the telegraphs—certainly the most important event in the history of this "great movement" as regards England—is told in the space of a single page. To have obtained a little more information on this topic the public would, doubtless, have foregone a few pages of some of the other subjects descanted upon by Mr. Nicoll. The future historian of the transfer of the telegraphs to the State will have to be a man with private as well as public knowledge of the transaction, and well acquainted with the inner and official working of the scheme. It is some satisfaction to see that Mr. Nicoll does mention the name of Mr. F. E. Baines as the real originator of the project, although the brevity of his account has not permitted him more than a passing allusion to the many years of thought and labour which that gentleman expended on the scheme. But he does not make a single reference to any others who shared in the work, the claims of a few of whom, it is true, have received some slight acknowledgment from the State, while others have been entirely neglected.

In the case of the electric telegraphs, such omissions are excusable, perhaps unavoidable; but, as regards the abolition of the slave trade, Mr. Nicoll's defence is not so clear. Without in any way wishing to detract from the approbation awarded to Wilberforce, we must assert that, in writing the history of this movement, more than a passing allusion should have been given to the labours of the other workers in the same field. Brougham's exertions are occasionally referred to; but surely Clarkson's deserved equal credit; while to Granville Sharp really belongs the honour of having inaugurated the "movement" itself, and for having established on a judicial basis the maxim that the slave who sets foot on British soil instantly becomes free.

It should be remarked that Mr. Nicoll's own observations on his heroes are, as a rule, truthful and unprejudiced, in that respect often differing widely from the opinions of previous writers whom he cites. No one can deny the good intentions of John Howard, and yet he frequently acted in an arbitrary and despotic manner—take, as one instance out of many, that in connexion with his scheme for making his tenants act as he willed, and not as they wished; "no doubt there was a good deal in his arrangements which, nowadays, would appear to savour a little of tyranny," as Mr. Nicoll justly remarks. It is, indeed, difficult to make persons comprehend the complex nature of humanity, and make due allowance for its different moods—the man who is noble and gentle

at one time may at another be unable to resist the violence of his passions. It is only by paying due attention to the complicated and apparently opposite qualities of a human being that so intricate a character as Lord Brougham's can be analysed; to Mr. Nicoll, indeed, he would seem to present an insoluble enigma.

There is one circumstance that cannot fail to attract the attention of all perusers of this work, and that is the strong and determined opposition offered by the House of Lords to several of these "Movements." Again and again do we read of proposals, passed after lengthy and careful consideration by the Commons, thrown out by the Peers; and although all these measures have ultimately received parliamentary sanction, and become the gain and glory of all parties, in their earlier stages they had to contend with most vigorous hostility on the part of the hereditary Legislature, long after the will of the nation had been emphatically declared.

In taking leave of Mr. Nicoll's *Great Movements and Those who Achieved Them*, it is impossible to forbear expressing satisfaction for the admirable manner in which he has repressed political prejudice, when such a feeling might so easily have had sway, and for his avoidance of all needless digressions. His work is a valuable compendium of so much of the history of the subjects to which it refers as will be required by ordinary readers.

JOHN H. INGRAM.

NEW NOVELS, ETC.

*The Portrait of a Lady.* By Henry James Jun. In 3 vols. (Macmillan.)

*The Comet of a Season.* By Justin McCarthy. In 3 vols. (Chatto & Windus.)

*In the Springtime.* By I. Henderson-Browne. In 3 vols. (Smith, Elder & Co.)

*A Basil Plant.* By Ethel Coxon. In 2 vols. (Bentley.)

*Lord Farleigh.* (Marcus Ward & Co.)

*The Old Abbot's Road.* By Lizzie Alldridge. (James Clarke & Co.)

*Lois Leggatt.* By Francis Carr. (Griffith & Farran.)

THE dominant qualities in the work of Mr. Henry James render that work intensely interesting to critical persons with a turn for analysis, but are, one would think, less calculated to attract the novel-reading crowd. He has a passion for perfection in the technique of craftsmanship, and a rather too unreserved disdain for what would be considered by the Philistine mind much more essential conditions of success in fiction. There is surely something both illogical and perverse in the argument that, because many novels have become popular in spite of, or even in virtue of, their bad qualities, all popular qualities must, therefore, be necessarily bad; and yet it is impossible to avoid the thought that much of Mr. James's work is the result of conscious or unconscious reasoning of this kind. He cultivates an artistic asceticism, or purism, or whatever it may be called, which, it must be admitted, is occasionally irritating even to those who

are not worshippers of Dagon. It may not be well, for example, to subordinate all other interest to plot interest; but plot interest is not altogether contemptible. A novelist has to tell a story, though he has also to do other things which may be intrinsically better worth doing; and a story is not told when, as in *The Portrait of a Lady*, the last page of the third volume leaves all the threads of narrative hanging loose without even an attempt to unite them. Mr. James not only disappoints his readers, but does injustice to himself when he implicitly assumes that the interest aroused by the lady whose portrait he draws will be so lukewarm as to inspire no curiosity concerning the outcome of a great crisis in her history. Still, though in this and in one or two minor matters, Mr. James's stories are less imaginatively satisfying than they might be, the "peculiar difference" of his work is so valuable, so interesting, and at the same time so rare that one wants space for adequate celebration of it, and can spare none for complaint that some things are absent which we can get in plenty elsewhere. To note one achievement among many, I think that nothing in this book or in its predecessors is more remarkable than the masterly painting of moral and intellectual atmosphere—the realisable rendering not of character itself, but of those impalpable radiations of character from which we apprehend it long before we have data that enable us fully to comprehend it. As soon as we fairly see Mr. James's personages we have an impression, vague but sufficing, of their full possibilities, so that when we part from them we feel that they have not surprised or disappointed us, but have proved themselves consistent and homogeneous; and what makes this peculiar "effect" so valuable and interesting is that it is attained not by the hackneyed tricks and contrivances of ordinary fiction, but by the honest and direct workmanship which generally contents itself with a broad, fairly recognisable veracity, devoid of anything like subtlety of portraiture. In *The Portrait of a Lady* the handling combines lightness and precision of touch in a way which is all but unique in contemporary English fiction, all the impressive effects of strong emphasis being achieved by that delicate accentuation which is as reposeful to the mental eye as the harmony of low-toned colours is to the physical. The most ambitiously conceived character in the book, Madame Merle, is perhaps the least successful; but the heroine is a very masterly portrait, and the account of her relations with Osmond before and after her marriage is full of psychological interest. Henrietta Stackpole, the female journalist, and her admirer, Mr. Bantling, are delineated with that high comedy humour which is becoming rarer every year; and the same fine quality, mingled with a strain of genuine and not too insistent pathos, appears in the delightful study of Ralph Touchett. We have not lately had so clever or so enjoyable a novel as *The Portrait of a Lady*.

Mr. Justin McCarthy, as an artist, cannot be compared with Mr. Henry James, but he has the advantages of his deficiencies; and his work has none of the caviare quality

which repels "the general," who constitute the majority of Mr. Mudie's customers. In answer to enquiries for "an interesting story," *The Comet of a Season* may be recommended more indiscriminately than *The Portrait of a Lady*. In this latest work, as in all Mr. McCarthy's recent novels, there is a bright originality in the central conception, and an ingenious picturesqueness in the grouping of the subsidiary characters, which are irresistibly attractive. The pleasant freshness of the book is found not so much in the characters themselves as in the way in which they are posed; it is not the person, but the attitude, which has the charm of novelty. There is nothing new in the portrait of the young man, with limited powers and unlimited aspirations, who yearns for fame, and whose whole mind is filled with vague dreams of a possible career; but there is something quite original in Mr. McCarthy's treatment of a well-worn motive. His hero differs from similar heroes in looking forward, not to fame of any particular kind—the fame enjoyed by a great poet or a great actor or a great statesman—but to what may be described as fame absolute. When we are introduced to him we are told that

"he had not yet made up his mind as to the sort of greatness he was to have. He was not clear even as to the sort of greatness he would wish to have. He only said to himself that greatness was his destiny, and left Fate to do her duty."

How Fate did her duty by Edmund Varlowe in enabling him to blaze as the comet of a season may be learned by readers of Mr. McCarthy's volumes, and it would be unfair to spoil their amusement by hinting at the story here. It need only be said that it is from the first page to the last bright, clever, and thoroughly interesting.

It is unfortunately impossible to award anything like the same praise to the next novel in the list. In *the Springtime*—a title the appropriateness of which is hidden from me—is presumably the work of an educated and intelligent woman who is under the fatal delusion that education and intelligence are the only requisites for the production of good fiction. Miss Henderson-Browne's literary style, if not quite faultless, is much above that of the average circulating-library novel, her descriptions are good, and her conversations are always natural in manner and generally consistent in matter; but against these qualifications must be set the damaging facts that the development of her characters and the evolution of her incidents are altogether destitute of coherence, *vraisemblance*, credibility, and therefore of interest. Miss Henderson-Browne can manage a single figure, and the early chapters, in which the heroine has the field to herself, are not without promise; but no sooner do the other characters make their appearance that the reader's bewilderments begin, and, once entangled, he is never allowed to escape. As almost every personage is inexplicable, and almost every action apparently motiveless, it may be judged that the perusal of *In the Springtime* is not very inspiring occupation.

The *Basil Plant* is a much more workmanlike performance. Miss Ethel Coxon evi-

dently knows what she can do; she does not attempt much, but in what she attempts she succeeds. The motto on the title-page is taken from George Eliot's account of the latter years of Lydgate's ruined life, "He once called her his basil plant; and when she asked for an explanation, said that basil was a plant which had thriven wonderfully on a murdered man's brains;" so it will be seen that the nature of the motive of Miss Coxon's story is at the outset made plainly, perhaps too plainly, apparent. The tale is very charmingly and daintily told, though it is throughout instinct with that peculiar melancholy which is as fashionable as blue china and sage-green wallpaper, and which is supposed to "go with them" so well. Then, too, it seems rather unfair to call Gertrude a basil plant simply because she was her husband's intellectual inferior, and was therefore unable to comprehend or to care for what was really highest in him. She was genuinely devoted to what she did comprehend in him; and if, after his marriage, Roland Trench failed to fulfil the promise of his youth, the failure was owing rather to his own moral limpness than to anything for which Gertrude was really responsible. This, however, is a criticism which affects the name of the book rather than the book itself, which, in spite of its wilful sadness, is a very pleasant and graceful novel.

Lord Earleigh is neither graceful nor pleasant. It is very poor stuff, and rather vulgar stuff, and is hardly worth more of description than is given in the remark that it bears as close a resemblance to a Minerva Press fiction as is nowadays possible. The author adds to her many offences the trick of writing in the present tense, which is in itself a literary crime of considerable magnitude.

*The Old Abbot's Road* and *Lois Leggatt* are religious stories of the kind which has of late years become popular among serious people who fight shy of ordinary novels. *The Old Abbot's Road* has a good deal of brightness, and *Lois Leggatt* possesses a certain amount of crude power; both are fairly up to the average of excellence attained by works of the class to which they belong, but it cannot be said that either rises much above it. They will doubtless find acceptance among the readers to whom they specially appeal.

JAMES ASHCROFT NOBLE.

#### SCHOOL BOOKS.

MESSRS. BLACKIE'S "School Classics" include an edition of Chaucer's *Prologue*, with introductory matter, foot-notes, and a glossary, by Dr. E. F. Willoughby. No great originality is claimed for this production, which may indeed be regarded as the most sincere form of flattery of Dr. Morris. Seeing, however, that the *Prologue* is one of the subjects selected for military examination by the Civil Service Commissioners, it may be conceded that there was an opening for an edition which should leave the pilgrims where

"the cut fil to the knight—  
And he bigan with right a merie chere  
His tale anon."

The present editor has apparently developed only one novelty—indicating by variety of type the correct metre and pronunciation—while he has also a theory that when a line ended with



a silent "e" that vowel was sounded to some extent. Beyond this, we can find little which is not a reproduction of Dr. Morris's notes; and for one word which seems to be wanting in the latter's glossary we have searched in vain in Dr. Willoughby, who is, we fear, no fisherman, or he would not say (line 106) that tackle is now only used of machines, or ship's pulleys. He also (line 310) speaks as if St. Paul's were the only church having a parvis. (The hand of the restorer is now laid upon that at Wantage, Berks.) Briefly, except so far as it may be slightly more portable, this edition is not to be compared with that of Dr. Morris.

THE same firm send us an *Advanced English Grammar*—a book which aims at a "preciseness of definition," yet uses the terms Low and High German without deigning to explain what the difference is, and leaves the beginner equally in the dark as to Frisian and Plattdeutsch. Its author is one-sided enough to suppose that England has borrowed freely from foreign languages and lent nothing in return, oblivious of such French words as tunnel, tender, and ballast, and even in Hindostani glass and dog-cart. Parts, however, are well done, and we may instance the rules on spelling and on punctuation. On p. 38 it is rather hard to give *vizen* as fem. of *foz* by inflection without allusion to the derivation of the former word.

MESSRS. MARSHALL AND JAPP have also *Standard English Grammars*, well printed and accurate, at threepence each. If, however, an abstract noun "is the name of a quality or thing of which we can only form an idea," surely what is not abstract to A., who has more opportunities than B., may never become concrete to the more circumscribed vision of the latter. Again, the line between adjectives of quantity and numeral adjectives is more faint than the Second Standard grammar would allow.

MR. HAMBLIN SMITH'S *Rudiments of English Grammar and Composition* (Rivingtons) is the work of a teacher who, if he will forgive the comparison, may be regarded as the Gaze or Cook who personally conducts crowds of pupils through the whole tour of Cambridge examinations. From the all-inviting "Little Go," or Paris, through the more discriminating "General" to the various specials (to Jerusalem or Cairo), the bands of pupils and tourists pass. And now both Mr. Hamblin Smith and those really useful firms named above have turned their attention to England, and leave no nook and no idiom unexplained, nor, as far as the great teacher is concerned, unillustrated. The book is aimed specially at the requirements of the Cambridge Local Examination, and is in every respect worthy of the reputation of its author. His examples, mainly from Shakspeare, will not fail to enliven the somewhat dull hours devoted to English grammar, and his chapters on analysis, punctuation, and the possessive case are particularly good.

FROM the same firm comes an *English Grammar* by Rev. W. Tidmarsh, with examples limited to the Bible and *The Merchant of Venice*. This limitation is needless, and many good people might object to the Bible being used in this way, which is a very different thing from explaining any ordinary or extraordinary usages met with in reading it. Again, if an account of the origin of the English language is to be given at all, surely some allusion ought to be made to the statute of 36 Edward III., substituting English for French pleading; and with the declension of Anglo-Saxon pronouns might have been compared the Chaucerian use. On p. 33 we should have been glad to see a few less common intransitive verbs quoted as occasionally used transi-

tively—e.g., she lingers my desires, M.N.D. Nor can we find any hint as to the occasional suppression of a conditional conjunction.

MESSRS. BROWNE AND NOLAN (Dublin), who are publishing a series of "English Classics," to meet the requirements of the Irish Intermediate Examination, have sent us a part of Prescott's *Conquest of Peru*, with Memoirs, Introduction, and Notes by Mr. J. O'B. Croke; Cantos I. and II. of *The Lay of the Last Minstrel*, by Mr. A. Paton; twenty essays selected from the *Spectator* by Mr. W. F. Bailey; and twenty of Bacon's *Essays*, also by Mr. Croke. The teacher should understand that these are foot-notes; and, on the principle of *ex uno disce omnes*, we have compared a few of Mr. Croke's comments on Bacon with those of Dr. Abbott (*Bacon's Essays*—Longmans, 1881), noting that the Dublin editor acknowledges a debt to Mr. Aldis Wright and to Messrs. Hunter and Storr. We find, then, Mr. Croke making no attempt at presenting Bacon's *Antitheta*, and content to give the meaning of such a phrase as "I allow well," without explaining that the word may be traced to *allando*; and in another place saying that "card" means chart without quoting "cards and maps" from the essay on the True Greatness of Kingdoms. But while Dr. Abbott fills, as everyone knows by this time, two sturdy little volumes, the Irish edition is but a shilling pamphlet, and is, like the other books of the series, well worth the money. For the same price they have likewise two books of *Télémaque*, edited by Prof. Guilgault. The translations, or rather paraphrases, are sometimes ponderous, but the grammatical notes seem sufficient. Is it not dangerous to say (p. 43) that the verbs *craindre*, &c., take *ne* before the subjunctive? The Professor would mislead a boy who had to translate "I am not afraid he will come," or "I am afraid he will not come."

It may be doubted whether any but clever boys will pick up *French Regular and Irregular Verbs* by the "easy and rapid method" of M. Ragon (Longmans), price one shilling. Most teachers have tried to do something of the kind, of whom not a few have mournfully fallen back into the old plan of learning "pleyn by rote."

DR. WERSHOVEN has added an *English-French Technical Vocabulary* (Hachette) to his existing English-German and French-German works of the same kind. The list seems complete, and includes almost everything except the technical terms of painting and sculpture, which might be supplied in another edition. Of its accuracy we hardly feel competent critics; and we experience the same diffidence in respect to the key (by Prof. Cassal) to Cassal and Karcher's *English-French Translation* (Longmans). Keys have their drawbacks, and if this book is supplied (as the Preface suggests) to persons who are preparing for examination without a teacher, it will soon be in wrong hands.

OF new German school-books we may notice the *Modern German Reader*, Part I., by Dr. Buchheim (Clarendon Press Series), which is the first of three volumes which this editor is preparing. It consists of a graduated collection of prose extracts from modern writers, and is intended "to be used from the first day of instruction." Many of the extracts are well chosen, though some seem hard for beginners. We must note, too, a want of care in the notes, and of completeness in the vocabulary—e.g., p. 30, "Es wird in den Acten nachgesehen" is translated "They look at the official documents;" and on turning to the vocabulary we find under "nachsehen," "to indulge, to be indulgent," nothing more; while the word "Acten" is wholly omitted. Again, on the same page, "Damit war uns eben so wenig geholfen" is rendered in the notes "With this

we were just as little advanced." No explanation is given, and when a beginner looks out "helfen" in the vocabulary, and finds only "to help; to be of use," he is fairly puzzled, as he has been also in the other case. We might give other instances of want of care which prevent the book from being what we hoped it would prove—a really satisfactory help to young beginners. We are told by those who are using it in class that many words are omitted from the vocabulary; and to quote one more case, on p. 31, line 7, the word "gezogen" means "reared" or "bred," whereas, under "ziehen" in the vocabulary, we find only "to draw, pull, march, come, toll."

HERR SCHINZEL'S *German Preparatory Course* and his *German Method* (Whittaker) have both reached a third edition. The language acquired in this way—if it can be acquired—is a poor substitute as an educational medium for Greek. We are not sorry, however, to see the difficulties of the declension of nouns put later on than is usual in German grammars.

*Poetical Reader, suitable for the Fourth Standard of Elementary Schools*. Selected and Arranged by James Booth. (Longmans.) Though the change in the requirements of the Code has let loose a flood of "Readers" upon us, we are catholic enough to give them all a welcome. Especially in the case of poetry, the editor must be in desperate case who cannot make his "Reader" readable. Mr. Booth, in our opinion, has done some things well and some things badly. He has done well in giving more examples from Mrs. Hemans (and on this point we are glad to find our own judgment confirmed by Mr. Matthew Arnold); and also by admitting select passages from Shakspeare, Milton, Goldsmith, and Byron. We doubt whether he has done well in admitting some of the humorous pieces. We are sure that he has done badly in printing "The Bonfire of Craig-Gowan," and in mutilating Byron's address to the ocean in *Childe Harold*. To omit the full stop after "there let him lay" is a monstrous concession to the priggism of modern grammarians. To write "Arvü [sic] and Arveiron" (all will identify the passage) is absolutely without justification. After a recent visit to Stoke Pogis, we feel more than doubtful whether Gray wrote his *Elegy* there. By-the-way, is there any authority for this tradition? One word as to the illustrations. For on the cover, though not on the title-page, this is called an "Illustrated Poetical Reader." A few are good, some are fair, but others are simply abominable (our printer declines a stronger, but more appropriate, word). Much as "The Seven Ages of Man" have already suffered from the illustrator, they can never again suffer worse.

WE have also received from Messrs. Longmans the *Primer* and *First Book* of their "Illustrated Readers" series, which are well arranged and nicely illustrated.

FROM the National Society's Depository comes a *Political Economy Reading Book*, which seeks to teach the elements of this science in a series of readings taken from various well-known books. Mr. R. H. Inglis Palgrave, by whom the volume has been designed and arranged, has managed to select interesting passages from *Robinson Crusoe*, *Evenings at Home*, *Sundford and Merton*, which point some economical lessons; and with the aid of dialogues from the *Manuel* of Maurice Block, and paragraphs from the elementary works of Mrs. Fawcett and Mr. and Mrs. Marshall, he has constructed a volume both interesting and instructive.

AN addition has been made to the excellent series of reading books published by G. Bell and Son, which will not only please children,

but their parents. There are few men or women who do not retain an affection for the tales they enjoyed in their youth, and those written by Miss Edgeworth are too full of human nature ever to become old-fashioned. Their morality may be rather obvious, but they are not disfigured by either cant or affectation, and the personages of the little dramas are so clearly and brightly drawn that they live in the memory, like those of Bunyan, long after more ambitious and complex creations have faded away. We do not know which to envy most, the child who reads "Simple Susan" for the first time, or the parent who reads it again, as many are sure to do, in the pleasant selection of Messrs. Bell.

#### NOTES AND NEWS.

A BOOK may be expected in about a fortnight that will attract interest on more than one ground. This is a rendering into Greek (we presume into Modern Greek) of Dante's *Inferno*; and the author is no other than Musurus Pasha, the ambassador from Turkey at the Court of St. James's. It will be published by Messrs. Clayton and Co., of the Temple Printing Works, who have won for themselves a special reputation for printing in foreign languages.

WE are able to announce that the important historical work upon which the Rev. M. Creighton has been engaged for some years past is approaching publication. It will be entitled *A History of the Papacy during the Period of the Reformation*; and its general object is to deal with the Reformation period in its widest sense, by investigating the operation of the causes which brought about the change from mediæval to modern times. With a view to this investigation, the Papacy has been taken as offering the largest field for combining ecclesiastical, political, and intellectual causes. The two first volumes, which are now in the press, deal with the period from 1378 to 1464—the Great Schism, the Reforming Councils, and the Papal Restoration. The work will be published by Messrs. Longmans.

WE hear that the standard History of England during the Early and Middle Ages that Sir J. H. Ramsay is writing for the Clarendon Press has entered on the fifteenth century, the last to which it will extend. The work has occupied the writer for more than twelve years, but the date of publication is still quite uncertain.

THE Philological Society's new English dictionary is to be enlarged from between 6,000 and 7,000 quarto pages to 8,400. This enlargement, which is even less than the necessities of the work, with the closest packing, require, has been won from the Delegates of the Clarendon Press by Mr. Henry Hucks Gibbs, the old sub-editor of "C," who has for more than twenty years taken the warmest interest in the society's work, and has devoted to it during that period almost all his leisure time.

THE first number of *Hibernia*, a new Irish monthly publication, is announced to appear at Christmas. Its conductors desire to avoid the dangerous ground of politics and sectarianism. In the forthcoming issue some hitherto unknown speeches of Edmund Burke will be published. They extend over the year 1747, and were delivered at the meetings of a literary and political debating society in Dublin to which Burke at the time belonged.

THE new edition of Hasted's *Kent*, on which Dr. Drake has been engaged for some time, is making rapid progress. The hundred of Blackheath will be the first section issued from the press, and of this portion the history of the parishes of Deptford and Greenwich is already in type. The account of Deptford will comprise particulars of the descent of the manor,

the history of the old houses in the parish—notably that of Sayers Court, which belonged to the Evelyns, and was occupied by Peter the Great—and details of the growth of the docks. In the part devoted to Greenwich, the reader will find an elaborate history of the old palace and of the hospital. In each parish will be given lists of the incumbents of the various churches, copies of the inscriptions on the monuments, lengthy extracts from the accounts of the churchwardens, selections of all the valuable entries in the parish registers, and references to the wills of the most important inhabitants. Among the pedigrees already printed are two on the families of Pett and Lambard, and a "tentative pedigree" of Chaucer. No amount of description could convey an accurate idea of the wealth of information which has been embodied in this work from the *pedes finium* and other national records. The labours of the editor are, indeed, exhaustive.

WE understand that Messrs. Macmillan and Co. will publish the future issues of Mr. Charles Dickens' well-known *Dictionaries of London and of the Thames*, and of the *Continental A B C*. They, as before, have the benefit of Mr. Dickens' personal management. He is now engaged upon a *Dictionary of Paris*, which will be published by Messrs. Macmillan and Co. early in the spring.

MESSRS. SOTHEY AND WILKINSON have been engaged for some days in selling the collection of books belonging to the late Mr. James Comerford. They chiefly relate to English topography; and, as no library of that kind has ever been formed in this country which could equal it either in number of volumes or in value, most of the lots have realised very high prices. The library of the British Museum is exceptionally strong in this branch of English literature; but its curators have been enabled to add to their own stores many works which had never been sent to them, but had been purchased by Mr. Comerford.

MR. RUSKIN has presented the complete series of his works, with the photographs, casts, &c., referred to in them, to the Birkenhead Ruskin Society. The opening meeting of this society was held on October 27, when the president, the Rev. M. Kaufmann, delivered an address on Ruskin's *Lectures on Art and Sesame and Lilies*.

THE Cambridge Browning Society has, we are glad to find, felt itself strong enough to start independently, and not only as a branch of the London society—as was at first proposed. Indeed, it believes it will have its first hundred members before the London society has got the ten more it wants to make up that number, though 300 folk did attend its first meeting. The preliminary meeting of the Cambridge society was held on November 11 in King's Combination Room, with the Rev. Prof. Westcott in the chair, and about sixty men were present. Prof. Westcott gave an admirable extemporaneous address chiefly on his own personal experience of the thought-widening and soul-enlightening nature of Mr. Browning's poems; and then Dr. Charles Waldstein read his written address—why Cambridge especially should establish a Browning Society, and what claims this great and original thinker had on all cultivated and earnest men. A committee of ten, with Dr. Waldstein as chairman, was appointed to organise the society, and a large number of influential members has since been obtained. The Cambridge and London societies will work in union, though independently, and exchange papers, &c.

THE Browning Society (London) has just sent out its first printed paper to its members, that on "Pietro of Abano (and the Leading

Idea of Browning's Second Series of *Dramatic Idylls*," by the Rev. John Sharpe, Rector of Gissing, near Diss, Norfolk, a known Hebrew scholar. If anyone will take the trouble of comparing this paper with any of the reviews of the *Dramatic Idylls*, Series II., that appeared on its issue, they will see the difference between one writer who understands Mr. Browning and a good many who don't.

AMONG the new volumes in the series of "Small Books on Important Subjects," now being issued by Mr. Elliot Stock, the following are announced as to be published very shortly:—*Confirmation*, by Archdeacon Bardsley; *The Catechism*, by Canon Stowell; *Mothers' Meetings*, with an Introduction by the Rev. Boyd Carpenter; *Decision for Christ*, by the Rev. Flavel Cook; and *Early Days in the Christian Life*, by Canon Richardson.

WE hear that Dr. Arthur H. Hassall, the well-known writer on chemistry, and now the chief English physician resident at San Remo, is engaged upon preparing a second edition, greatly enlarged and improved, of his excellent little book, *San Remo and the Western Riviera*, Climatologically and Medically Considered, which appeared in 1879.

*My Old Play-ground Revisited*: being a Tour in Italy in the Spring of 1881, by Mr. B. E. Kennedy, will be shortly issued by Messrs. Hurst and Blackett, in one volume, with illustrations.

MR. G. S. JEALOUS has written a series of original tales, which will be published by Messrs. Cassell, Petter, Galpin and Co., under the title of *How I found a Five-Pound Note, and other Stories*.

MESSRS. T. NELSON AND SON, of Edinburgh, will issue in a few days a new story by Robert Richardson, author of *Beneath the Southern Cross*, *Almost a Hero*, &c., entitled *Ralph's Year in Russia: a Story of Travel and Adventure in Eastern Europe*. The same firm will also publish before Christmas a new book for the young, by Jessie M. Saxby, author of *Rock-bound*, entitled *Breakers Ahead*.

THE author of the *Life and Times of Alexander I., Emperor of All the Russias*, and of *Science, Art, and Literature in Russia*, is preparing a *Life of the Emperor Alexander II.*, to be published in the course of the spring.

MRS. RIDDELL, author of *George Geth*, *The Senior Partner*, &c., is writing for Society a new novel, which will appear at an early date.

MR. ISAAC BINNS, of Batley, a favourably known local author and antiquary, has ready for the press a work on *Yorkshire Humour and Humorists*.

A SECOND series of papers, under the title of "Historic Yorkshire," has been commenced in the *Leeds Express* by Mr. William Andrews, of the Hull Literary Club.

MESSRS. F. V. WHITE AND Co. will issue immediately a new and cheaper edition of Mrs. Eiloart's *The Dean's Wife*, a novel which achieved great popularity in its three-volume form some eighteen months back.

MR. HERBERT SPENCER has just published (with Messrs. Williams and Norgate) the eighth part of the monumental work which he calls *Descriptive Sociology*. It treats of "French Civilisation," and has been compiled by Mr. James Collier, who was also, it will be remembered, the compiler of "English Civilisation." We regret to learn that this part will be the last of the series, for the enterprise has proved so far from remunerative that Mr. Spencer cannot continue it longer at his own expense. Still more painful is it to learn that Mr. Collier's health has entirely broken down under the labour—we do not say, because of the



labour. Thus ends a work which in its beginning was full of promise, but over the execution of which an evil fate has hung.

MR. WALFORD'S new archaeological venture (registered at Stationers' Hall) is called *The Antiquarian Magazine and Bibliographer*. It will be published by Mr. W. Reeves, of Fleet Street.

MR. R. SIMPSON, of Lower Clapton, has printed for private circulation a volume, small in size but still of considerable interest, on the *Monuments in Hackney Church*. As might be expected from the proximity of the church to London, several persons of high distinction at the Court and in City life have been buried within its walls. The tomb of Lady Latimer is of especial value from her numerous connexions with the nobility under the Tudors, as well as from its own merits as a work of art.

THE *Palatine Note-Book* for December will contain an enquiry after a remarkable quarto MS. volume, five inches thick, containing the lives of English ecclesiastics, &c. It was compiled by Edward Bradshaw, of Manchester, a priest, surnamed the Deaf (*temp. Elizabeth*). The MS. was, in 1692, sent to the editor of Dunton's *Athen. Mercury*, who, desiring to possess it himself, pronounced it "of little use to Protestants," and told his correspondent that, "if he desired it again (*for it's of no use to him*), let him call at our book-sellers' for it."

THE Rev. J. Page Hopps, of Leicester, will preach on Robert Buchanan's *Balder the Beautiful*, at the "Great Meetings" during Advent, December 4, 11, and 18. These discourses are supplementary to those delivered last season, in London and Leicester, on the same writer's *Book of Orm*.

THE *American* states that Mr. Furness will resume work this winter upon his "Variorum Shakspeare," which has been interrupted by the illness of his wife. The next play to be taken up is *Othello*.

MR. W. J. LINTON, so well known for his connexion with Chartism in England, will shortly contribute a paper to the *Century* magazine on that subject, illustrated with portraits.

WE learn from the *New York Critic* that Mr. Julian Hawthorne's visit to Italy is for the purpose of studying the scenes of his father's *Transformation*, about which he has promised to contribute an article to the *Century*. We may add that in *America Transformation* is known as *The Marble Faun*.

MR. STEVENS, of 4 Trafalgar Square, who owns the stereotype plates of the late Jared Sparks's *Works and Life of Benjamin Franklin*, proposes to issue by subscription in the early part of next year a cheap edition of that work in ten volumes.

THE *Literary World* of Boston (U.S.A.) asks:—

"In view of the New Shakspeare Society, the Browning Society, the Dante Society, and the Wordsworth Society, is it not about time that we had an Emerson Society, to associate the students of our first American man of letters for the better understanding of his writings, the cultivation of his spirit, and the extension of his influence? An Emerson Society would have plenty of material to work upon, and an uncommon inspiration."

A COPY of the first edition of Montaigne's *Essays* (two volumes, 1580) recently came into the hands of M. Emile Lalanne, a learned gentleman of Bordeaux, who has found in it a large number of MS. notes identical with the corrections carried out in the second edition (1582). From an examination of the handwriting, and from other significant circum-

stances, it would appear almost certain that these are the actual alterations made for the press by Montaigne himself, who was at the time Mayor of Bordeaux. M. Lalanne has generously offered to present the book to the public library of that town.

APPARENTLY, the bitter complaints that the *Magazin für die Literatur des In- und Auslandes* has for some time been pouring forth week after week concerning the systematic piracy practised by Dutch publishers have reached influential quarters, for we learn from the *Cologne Gazette* that negotiations have been opened for the conclusion of a copyright treaty between Germany and Holland.

THE Scandinavian affinities of the three "weird sisters" in *Macbeth* have often been discussed. In a contribution to the *Revue critique* for November 14, the eminent Celtic scholar M. H. Gaidoz points out that their prophecies to Macbeth himself and to Banquo have a distinct Celtic tinge. He adduces several corresponding prophecies from the *Tripartite Life of St. Patrick*; and a passage in *Flavius Vopiscus*, where a Druidess predicts imperial power to Diocletian in Gaul. M. Gaidoz further asks whether similar cases can be quoted from general mythology, and from German hagiology in especial.

Two noteworthy brochures upon the place of the Jews in history have recently been published on the Continent. The one is *Die Semiten und ihre Bedeutung für die Kulturgeschichte*, by Dr. Fritz Hommel (Leipzig: Schulze), about which we shall say something shortly from the point of view of Semitic philology. The other is entitled *Coup d'œil sur l'histoire du peuple juif*, by M. James Darmesteter (Paris: Librairie nouvelle). In this latter, perhaps, the most interesting point is the importance attached to the French Revolution and the modern principles of the unity of forces and belief in progress.

HERR OTTO SCHULZE, of Leipzig, announces that he has in the press a German edition of Prof. Kern's important work on Indian Buddhism, translated by Prof. Jacobi, of Münster, with the help of the author; and also a volume of Krause's *Lectures on Aesthetics*, delivered at Göttingen in 1829, and now for the first time published from the MS. of the Professor and the notes of some of his hearers, under the editorship of Dr. Aug. Wünsche.

WE learn from the *Revue critique* that M. H. Forneron will shortly publish (Paris: Plon) two new volumes of his *Histoire de Philippe II.*

AT the annual public meeting of the Académie des Inscriptions et Belles-Lettres on November 18, the paper read was by M. Edmond Le Blant, upon the early Christian romance which deals with the story of a Goth soldier in the Roman army that fought against the Huns, and a young girl of Edessa named Euphemia. The paper is printed in full in the last number of the *Revue politique et littéraire*.

HERR PAUL HEYSE has just published a new volume of stories, under the title of *Troubadour-Novellen* (Berlin: W. Hertz).

TRANSLATIONS from the German seem to find favour with Spanish readers. Two sumptuously got-up books of this class have just been published in Barcelona—Schiller's *Dramas*, in Ixart's translation, illustrated by Mayer and Werner, and Georg Ebers' *Die Ägyptische Königstochter*, in Sentinon's version, interpreted by the pencils of Mélida and Apeles Mestres.

DR. ASHER writes from Leipzig requesting us to state that, in his *England's Dichter und Prosaisten der Neuzeit* (Berlin: A. Nauck; 1852), he was the first to give extracts from the poems of Mr. Browning, and a sketch of his life in any anthology published in Germany. He also

adds that Dr. Ahn's *Selection from the Works of Robert Browning*, to which we drew attention a fortnight ago, was submitted to him for revision.

*Correction*.—The Hymn of Chaucer's Oxford Clerk.—Mr. Furnivall was misled by his informant, and consequently sent us only the first halves of the lines of this Hymn. The full version will be printed as soon as we can find room for it.

MESSRS. MACMILLAN have sent us the complete set (forming eleven volumes in all) of the "Eversley Edition" of Charles Kingsley's novels, which they have recently been publishing. To people who read, as contrasted with those who only form libraries, such a present will be more welcome even than an *édition de luxe*. We hope to read these volumes ourselves (not for the first time), and we shall not be afraid to lend them. Kingsley's novels are by no means equal, but we have no hesitation in saying that they are the best work he has left behind. He tried his hand at many things. As a divine, and as an historian, he will not be remembered; as a poet, only for a few choice pieces. But we trust that *Westward Ho!* will long retain its popularity, and that *Alton Locke* will not soon be forgotten.

#### A TRANSLATION.

THE KING OF YVETOT.

(In the original measure of Béranger's song.)

THERE was a king of Yvetot,  
But little known in story,  
Slept early, late, and sound, altho'  
He did not sleep on glory;  
And for the crown that monarchs don  
His cotton nightcap Jeanneton  
Put on.  
Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!

Within his palace built of straw  
He took his four meals daily,  
And on a sober-paced hee-haw  
Surveyed his kingdom gaily.  
No fears had he his mirth to clog;  
Sole escort at his side did jog  
A dog.  
Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!

Save for a thirst a trifle smart  
He'd no expensive humours;  
But kings of philanthropic heart  
Can't cease to be consumers;  
And at his board he needed none  
To help him take pint-duty on  
Each tun.  
Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!

Maids of fair lineage on him smiled,  
And 'tis not to be wondered  
His people's father he was styled  
—For reasons quite an hundred;  
Besides, he levied horse and foot  
But once a quarter, then to shoot  
Salute.  
Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!

He did not aggrandize his states,  
Of neighbours was a treasure,  
And, pattern of all potentates,  
Took for his law men's pleasure.  
Living, he cost no eye a tear  
—A weeping nation followed near  
His bier.  
Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!

His portrait to our day is seen,  
This prince of worth and bounty;  
It hangs the signboard of an inn  
Well known throughout the county;  
And oft the crowd that sits without  
On holidays will quench its drought  
And shout  
"Haha, haha! hoho, hoho!  
A good old king was he, I trow,  
Hoho!"

EDWARD B. NICHOLSON.

#### OBITUARY.

DR. J. D. H. TEMME, formerly a member of the German Parliament and the Prussian Chamber, and since for some years Professor of Criminal Law at the University of Zürich, has just died in his eighty-fourth year. He was born at Lette, in Westphalia, in 1798, and was educated by his uncle, a Catholic priest and poet of the German romantic school. Temme established his fame as a jurist before 1848 by his *Lehrbuch des preussischen Civilrechts* and numerous juridical treatises. He had occupied himself earlier with the collection of the "Volkssagen" of different provinces in Northern Germany. After his deposition from the State service in Prussia he wrote countless stories for his family, the materials of which were taken from his own earlier experience in the practice of criminal law. Four volumes of these romances, *Deutsche Criminalnovellen*, were published at Leipzig in 1858, and ten more volumes at Berlin, 1860-63. Prof. Stephan Born, in a notice of Temme's novels, observes that, "in wealth of invention, scarcely any of his contemporaries equalled him," and that several of his lesser stories are "true pearls of the narrator's art." He devoted himself with characteristic zeal to the study of the criminal law of his new fatherland, the proof of which is manifested in his *Lehrbuch der schweizerischen Strafrechts* and other writings. He wielded his busy pen with undiminished force until the last few months of his life.

#### MAGAZINES AND REVIEWS.

THERE are two excellent articles in *Le Livre* for November, nor by saying "two" do we intend any disrespect to the third, an instalment of M. Drujon's careful papers on "Books with Keys." The one is an article on "English Caricature Illustration" by M. Ernest Chesneau, which is, on the whole, more fully informed and displays better critical judgment than any former paper that we know on the subject in French. It is well illustrated, partly by some large examples à la sanguine of Leech and Rowlandson, and partly by wood-cuts in the text from a sketch-book of Leech's which has recently appeared under a very silly title, and with elaborately irrelevant letterpress, in France. M. Chesneau carries his treatment even down to Miss Kate Greenaway, who seems to be winning great favour in Paris. The other article is one of M. Champfleury's interesting romantic studies, this time on the fancy for mottoes and epigraphs which reigned in the palmy days of the movement. The essayist is right beyond a doubt in tracing the origin to England, and he cites some English precedents. He does not seem to know, however, of Southey's *Doctor*, which might be fairly called the *Gargantua* of the epigraph. There is in a note here a very interesting anecdote of Gautier, who told the writer in confidence that the best French writer to study was La Bruyère. M. Champfleury, however, does not point out, as he might have done, the reason of this apparently anti-romantic verdict. La Bruyère was the one writer of the *grand siècle* (with the exception of Fénelon) who regretted the loss of the rich vocabulary of Old French, and he was

the first Frenchman who boldly asserted the supremacy of form over matter in literature. He thus hit the romantic bird on both wings.

THE current number of the *China Review* opens with a review of the "Abstract of Foreign Trade and Customs Revenue Statistics from 1868 to 1880," published by the Statistical Department of the Inspectorate-General. In some respects the abstract presents a hopeful view of foreign trade. Last year the gross value of the foreign trade of the nineteen open ports in China amounted to £46,278,371, showing an increase of more than eleven millions sterling over that of the year 1870. On this side of the account may also be put down the failure of the manufacturing concerns established by natives for the purpose of closing the market to foreign goods of the kind which it was proposed to manufacture. On the other hand, it is to be noted that the new ports under the terms of the Chefoo Convention are all, in a commercial point of view, failures. The natives have succeeded in holding their own against the new-comers, and the foreign trade is practically nil. In the next article Mr. Parker continues his record of "Short Journeys in Szech'uan." This chapter of his wanderings is, perhaps, not as interesting as some which have preceded it. He has less of importance to tell us; and, while loth to find fault with so energetic a traveller, we cannot help regretting that he turned his back on a rock inscription on the Kwei Chow frontier without acquainting himself with its contents. "The Double Mail Murders," by Mr. Stent, is an amusing story of the discovery of crime, and seems almost "too good to be true." Mr. Balfour's translation of the *Yin-fu* classic is interesting, but is quite sufficient to disprove the reputed antiquity of the original text. Among the "Notices of New Books" we observe mention of an interesting work on the Natural History of Chusan and the coast of Che-kiang, by M. Fauvel, of the Chinese Customs Service. The number concludes with an array of Notes, some of which are reiterations of such commonplace of Chinese history that we are surprised to meet with them in a periodical of so high a standing as the *China Review*.

THE fifth number of *La Revue de Droit international* contains only two articles; both of them, however, are of interest to the English reader. The first is a paper by Mr. Westlake, Q.C., on the English doctrine in the matter of private international law, being, as the author states, an outline of a treatise published by himself last year on private international law, with principal references to its practice in England. The second paper is in continuation of two previous articles by M. Auguste Bulmerincq, formerly Professor of Law at the University of Dorpat, "On an International Regulation of Maritime Prize-tribunals." The author passes in review the organisation of the existing prize-tribunals, distinguishing those countries in which that organisation is administrative from those in which it is judicial, England, Holland, and the United States of America being hitherto the only countries in which that organisation is purely judicial. Of the tribunals of other countries the author has found it difficult to appreciate accurately the character in the absence of information available to him. The principle of the author's scheme of reform is to substitute international tribunals of the first instance in the place of the existing national tribunals. The details of the scheme will form the subject of a future article. Several concise notices follow of novel matters of interest to the statesman and the international jurist; and a bibliography of new juridical publications completes the number.

#### GEORGE BORROW IN SPAIN.

A CORRESPONDENT writes:—

"As to Borrow's Spanish life, Mr. Hake, in his article in this month's *Macmillan*, seems imperfectly informed. George Borrow certainly had his wife and daughter (or ladies whom he called such) living with him in Seville. He was also the first man to play the rôle of modern foreign correspondent—in 1837-39, for the *Morning Herald*. He had a relay of Basque runners to the frontier, and of post-horses to Bayonne, whence his letters were despatched to England, and often anticipated the Government correspondence. His imprisonment in Pamplona had nothing whatever to do with religious matters, but was an arbitrary act of Gen. Quesada's, in revenge for Borrow having told the truth about his military exploits. Borrow lived very generously in Spain—was known as *El Brujo* ('the Wizard'), and rode in Madrid a magnificent black Andalusian horse, with a handsome skin in place of a saddle. He certainly, both in Spain and in England, used to tell that he had lived, as a boy, some years with Gipsies, and was only recovered from them by the aid of his uncle and the constabulary in Norfolk. Whether this was truth or not, I cannot say; but it is a fact that he said it."

#### THE CAMBRIDGE LOCAL LECTURES.

THE Syndicate of the University of Cambridge appointed to conduct the local lectures scheme—popularly known as university extension—has just issued the "Local Lectures Calendar" for 1881-82; and we gladly take the opportunity of calling attention to the good work done in the past and promised for the future.

The scheme, as is well known, is designed to provide in populous centres systematic instruction in literature and science. The students are drawn from all ranks of society, and include persons of all ages, from sixteen upwards. Continuous study (the courses extending over a period of twelve weeks), weekly examination-papers, and supplementary class-teaching are integral parts of the system; and the Syndicate, by its method of awarding certificates, recognises the principle of the subordination of mere examination to teaching.

The university certificates are granted only to those students recommended conjointly by the lecturer, on the results of the weekly work, and by the examiner, on the result of the final examination, such examination being held solely upon those portions of the subject treated of in the lectures. The university is necessarily limited in its operations to providing the instruction and superintending the educational work. All local financial arrangements are left to the towns themselves, which, for the purposes of this scheme, are grouped into circuits of two, three, or four, in order to furnish adequate remuneration for the lecturers, who reside during the term in the district where their work lies. More than sixty towns have applied to the Syndicate, and have obtained courses of lectures since 1873. In many of these centres the work has been continued from year to year, and in Sheffield, Nottingham, and Liverpool the movement has culminated in local colleges. There can be little question that greater publicity would bring into alliance with the university a large number of additional towns, in which such a scheme of higher education might be adopted with great advantage.

#### SELECTED BOOKS.

##### GENERAL LITERATURE.

- BORGHI, R. *Disraeli e Gladstone. Ritratti contemporanei.* Napoli, 3 fr.  
BOUVIER, A. *Auguste Manetta.* Paris: Bouffé, 3 fr.  
CLAIR, Ch. *Le Dies Irae: Histoire, Traduction, Commentaire.* Paris: Fécot, 10 fr.  
DRAKE, S. A. *The Heart of the White Mountains.* Chatto & Windus, 31s. 6d.



ENCYCLOPEDIA BRITANNICA. Ed. T. S. Baynes. Vol. XIII. A. & C. Black. 80s.

FEATHERMAN, A. Social History of the Races of Mankind. Vol. V. The Aryans. Trübner. 25s.

FRIEDLÄNDER, J. Die italienischen Schaumünzen d. 15. Jahrh. (1430-1530). 8. Hft. Berlin: Weidmann. 14 M.

HOTGAARD, A. Nordenkilds Voyage around Asia and Europe. Sampson Low & Co. 21s.

LISZT, F. Des Bohémiens et de leur Musique en Hongrie. Paris: Fischbacher. 16 fr.

PRINTERS MILITAIRES, Les. Paris: Lannette. 25 fr.

REISSMANN, A. Georg Friedrich Handel. Sein Leben u. seine Werke. Berlin: Guttentag. 6 M. 50 Pf.

SAMMLUNG englischer Denkmäler in kritischen Ausgaben. 3. Bd. The Earl of Tolous and the empress of Almayn. Hrg. v. G. Lüdke. Berlin: Weidmann. 6 M.

SAUVAGE, E. Le Sidi, ou l'Amour Peintre, Comédie, Ballet de Molière mise en Musique. Paris: Firmin-Didot. 10 fr.

SCHLEGEL, Dorothea v., geb. Mendelssohn. u. deren Söhne Johannes u. Philipp Veit. Briefwechsel, hrg. v. J. M. Raich. Mainz: Kirchheim. 15 M.

SEITZ, G. K. W. Studien zur Kunst- u. Culturgeschichte. 1. Hans Baldi Beham u. seine Zeit. Deutsche Trinkgläser d. 16. u. 17. Jahrh. Frankfurt-a-M.: Kellner. 1 M.

SWINBURNE, A. C. Mary Stuart: a Tragedy in Five Acts. Chatto & Windus. 8s.

TRAILL, H. D. Central Government. Macmillan. 3s. 6d.

TRISTRAM, Rev. Canon. Pathways of Palestine. First Series. Sampson Low & Co. 31s. 6d.

WALDBERG, M. R. v. Studien zu Lessings Still in der Ham-burger Dramaturgie. Berlin: Kuhl. 3 M.

## THEOLOGY, ETC.

CORNUTI theologiae graecae compendium. Rec. et emendabat C. Long. Leipzig: Teubner. 1 M. 50 Pf.

ENABENBAUER, J. Erklärung d. Propheten Isaias. Freiburg-i-B.: Herder. 10 M.

MANGOLD, W. De ecclesia primaeva pro Oeseribus ac magistratibus Romanis processu fundente. Bonn: Strauss. 1 M.

THOMSEN, C. Die christliche Anschauung der Ehe und ihre modernen Gegner. Leiden: Brill. 5s.

VERHANDLUNGEN der 7. Synode der Altkatholiken d. Deutschen Reiches, geb. zu Bonn am 8. Juni 1881. Bonn: Neusser. 2 M.

ZIMMER, F. Galsterbrief u. Apostelgeschichte. Ein exeget. Beitrag zur Geschichte d. Urchristentums. Hildburg-hausen: Gadow. 3 M.

## HISTORY, ETC.

BAUDRI. Der Erzbischof v. Köln Johannes v. Geissel u. seine Zeit. Cöln: Bachem. 5 M.

BENT, J. T. The Life of Giuseppe Garibaldi. Longmans. 7s. 6d.

BRUNS, G. G. Kleinere Schriften. Weimar: Böhlau. 20 M.

DONCKE, Max. The History of Antiquity. Trans. E. Abbott. Vol. V. Bentley. 21s.

HEINERT, A. Die deutschen Familien-Namen geschicht-lich, geographisch, sprachlich. Halle: Waisenhaus. 4 M. 50 Pf.

HERVE-BASIN, F. Mémoires et Souvenirs de François Chéron. Paris: Tardieu. 3 fr. 50 c.

IDDEKING, H. van. Friesland en de Friesen in de Mid-deleeuwen. Leiden: Brill. 9s.

MERLES, C. Studien zur ältesten Geschichte der Rheinlande. 5. Abth. Leipzig: Duncker & Humblot. 2 M. 40 Pf.

QUELLEN zur Schweizer Geschichte. Méry de Vie et Padavino, par E. Rott. Basel: Schneider. 6 M. 40 Pf.

ROMFART, die Kaiser Heinrich's VII. im Bilderbogen d. Codex Balduini Trevirensis, hrg. v. der Direktion der k. preuss. Staatsarchive. Erläuternd Text, bearb. v. G. Irmer. Berlin: Weidmann. 45 M.

YONGE, C. D. Constitutional History of England, 1760-1860. Marcus Ward & Co. 12s.

## PHYSICAL SCIENCE AND PHILOSOPHY.

HOKNE, E. Kant's Pelagianismus u. Nomismus. Darstel-lung u. Kritik. Leipzig: Dörffling & Franke. 3 M.

KERULÉ, A. Lehrbuch der organischen Chemie od. der Chemie der Kohlenstoffverbindungen. 3. Bd. 3. Lfg. Stuttgart: Enke. 6 M.

KOLBE, B. Geometrische Darstellung der Farbenblindheit. St. Petersburg: Krantz. 4 M.

KUNZE, O. Um die Erde. Reiseberichte e. Naturforschers. Leipzig: Froberg. 6 M.

MAGNUS, H. Farben und Schöpfung. Breslau: Korn. 6 M.

PAGENSTROKER, A. Allgemeine Zoologie od. Grundgesetze d. thier. Baus u. Lebens. 4. Thl. Berlin: Parsy. 21 M.

PROBER, W. Geschichte der deutschen Mystik im Mittelalter. 2. Thl. Leipzig: Dörffling & Franke. 9 M.

RICCA-BALGERO, G. Storia delle Dottrine finanziarie in Italia. Milano: Hoepli. 10 fr.

STRIN, L. Die Willensfreiheit u. ihr Verhältnis zur gött-lichen Präscience u. Providenz bei den jüd. Philosophen d. Mittelalters. Frankfurt-a-M.: Kauffmann. 2 M.

## PHILOLOGY, ETC.

ALMKVIST, H. Die Bichari-Sprache Th-Bedäwie in Nordost-Afrika. Beschreibend u. vergleichend dargestellt. Up-sala: Akademische Buchhandlung. 25s.

ARCHIMEDIS opera omnia cum commentariis Eutocii. Ed. J. L. Heiberg. Vol. 3. Leipzig: Teubner. 6 M.

BRUGSCH, H. Die neue Weltordnung nach Vermutung d. ägypt. Menschengelehrten. Nach e. ägypt. Ueber-lieferg. Berlin: Calvary. 2 M.

DEFFNER, M. Zakonische Grammatik. 1. Hülft. Berlin: Weidmann. 6 M.

DOORCKAAT KOOLMAN, J. ten. Wörterbuch der ostfriesischen Sprache. 13. Hft. Norden: Braams. 2 M.

EDSTROM, E. L. Etude sur l'Emplot du Participe passé en français. 1 M. 50 Pf. La Passion du Christ. Poème provençal d'après un Manuscrit inédit de la Bibliothèque de Tours. 1 M. 50 Pf. Gothenburg: Gumpert.

ENCKELHARD, R. De personificationibus, quae in poetis atque arte Romanorum inveniuntur. Göttingen: Deuerlich. 1 M. 25 Pf.

GRIMM, J. u. W. GRIMM. Deutsches Wörterbuch. Fort-gesetzt v. M. Heyne, R. Hildebrand, K. Weigand u. M. Lexer. 6. Bd. 2. Lfg. Leipzig: Hirzel. 3 M.

JUNGMANN. Quaestiones Gennadianae. Leipzig: Hinrichs. 1 M. 50 Pf.

MAHAFFY, J. P. Old Greek Education. Kegan Paul, Trench & Co. 3s. 6d.

PLEYER, W. Chantres supplémentaires du Livre des Morts 162 & 174, publiés d'après les Monuments de Leide, du Louvre et du Musée britannique. Leiden: Brill. 42s.

## THE "EDINBURGH REVIEW" ON SCHLIEMANN'S "ILIOS."

Queen's College, Oxford: Nov. 21, 1881.

I should have been content to leave the letter of the *Edinburgh Reviewer*, published in last week's ACADEMY, to the judgment of the scientific world, had I not learned, to my great astonishment, that the reviewer is Prof. Jebb. We all know that Prof. Jebb is a Greek scholar, and I am therefore bound to listen to what he tells me on a question of Greek scholarship, though, even here, another eminent Greek scholar, Prof. Mahaffy, has maintained an exactly contrary hypothesis. But, as regards the knowledge of archaeology and scientific philology indicated in the article I complained of, I must, after a second perusal of it, be allowed still to retain my former opinion. This is certainly not shaken by the remarks in Prof. Jebb's letter, where, however, I must charitably suppose that Prof. Jebb does not know who the "scholar of greater modesty" is, or what the "two or three articles in German periodicals" precisely are. I am sorry if I have hurt Prof. Jebb's feelings; but I should be still more sorry had I failed to perform a simple act of justice to Dr. Schliemann and the most important work that has yet appeared upon the Troad. I may add that a French edition of the book may be shortly expected.

A. H. SAYOE.

## "THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT."

London: Nov. 21, 1881.

The Villon Society has issued a circular stating that "it is proposed to issue immediately, by subscription, a complete translation (the first ever made) of the above work from the original Arabic into English prose and verse by Mr. John Payne, whose version of Villon's poems is well known." The notice goes on to remark on the incompleteness of all the versions of the work hitherto published, alleging that none of them comprises more than a third of the original, and that all are "generally dis-figured by the most ruthless abridgments and suppressions." Taking all this for granted, it is to be regretted that the circular affords no clue whatever to the sources from whence the proposed "complete" version is to be com-piled; and, further, the only recommendation put forward on behalf of the translator of a voluminous and, in many respects, difficult Arabic book is that he has made a version of Villon's poems. The reading public has a right to call upon the society for some satis-factory assurances on these points.

GEORGE PERCY BADGER.

## MR. BROWNING'S "ANDREA DEL SARTO."

3 St. George's Square, N.W.: Nov. 20, 1881.

A most interesting fact has just happened to me in connexion with this touching "twilight" poem. Last night came here a letter from an art member of our New Shakspeare Society, now in Florence, Mr. Ernest Radford, saying:—"In the gallery of the Pitti Palace, numbered in the catalogue 118, and painted by Andrea del Sarto, is a portrait of himself and his wife. I think no one can look at this picture, with Browning's most beautiful poem in his mind, without being deeply moved, and without feeling at the same time sure that it was from this picture that the poet

received the impulse to his work. [Mr. Radford then describes the picture, and adds:—] Really, while looking at it, the words of the poem come little by little into your mind, and it seems as if you had read them in Andrea's face. And so now, when I read the poem in my room, the picture is as vividly before me almost as when I am in the gallery. So completely do the two seem complementary."

This morning I asked Mr. Browning whether the Pitti picture had suggested his poem to him, and, to my delight, he said, yes, it had. His friend, and his wife's friend, Mr. Kenyon, had asked him to buy him a copy of this picture. None could be got, and so Mr. Browning wrote his poem of "Andrea del Sarto" from the picture, and sent it to Mr. Kenyon instead of the copy of the Pitti original. He added that no one could know what Andrea del Sarto was, as a painter, till he had seen Lord Cowper's splendid collection at Fanshanger.

There is some worth, then, in art-criticism—in Mr. Radford's, at least. And there is some worth and life in a poet's "Men and Women"—in Mr. Browning's, at least.

F. J. FURNIVALL.

## THE REPORTED MURDER OF FRENCH MISSION-ARIES ON LAKE TANGANYIKA.

20 Colebrooke Row, Islington, N.: Nov. 16, 1881.

I notice in the ACADEMY for November 12 a paragraph in which I am deeply interested, having travelled and resided in the locality referred to for some length of time.

It is stated that some of the French mission-aries on Lake Tanganyika have been murdered by the natives. Both the gentlemen mentioned I knew, and had entertained from time to time at my house at Ujiji, and was grieved to hear of their deaths; but I am very much astonished to hear that they had been murdered. I know nothing of Europeans being murdered by Central African natives, except in cases (parallel with cases in Europe) where hordes of banditti both rob and murder their victims; but only one even of such cases has come under my notice in Central Africa—viz., the case of Mr. Penrose, of the Church Missionary Society—and that, just as it might have occurred in Europe, did not necessarily involve the guilt of the inhabitants so-called. There are cases in which, upon evidence—strange evidence, perhaps, but cer-tainly upon, to them, stronger evidence than would be necessary in the case of one of their own countrymen—Central African tribes have passed sentence of death upon a visitor for what they deem to be a gross offence against their moral code and the peace of society. In one case I have myself been condemned to death under such circumstances. There are cases also in Africa (as in Europe) where neutral persons have fallen by accidentally coming between belligerents blinded with the flurry of battle and mutual animosity, as in the case of my lamented friend F. F. Carter and his companion. There have been cases of mistaken identity, as when the supposed murderous and cannibal people of Goma, on Tanganyika, stoned me at night from their lofty hillsides, but who, when daylight revealed my white skin, received me with acclamation to their shores, saying they knew the white man was good. And there have been cases where want of tact has failed to convince the alarmed and instinctively armed savage that he was not himself about to be attacked or enslaved. But of actual murder I know nothing; and I think it unfair to pass such a sentence upon distant, and doubtless ignorant and savage, tribes, among whom I have lived in friendship and safety, and whom I assert not to be degraded (except inasmuch as all men are so), but who have made some small advance, isolated as they have been from the benefit of intercourse with their fellow-men, in the use of the produce of their country and a

certain amount of social order, and several of whose chiefs have deputed me to send "good, true men" to live among and teach them.

EDWARD C. HORE, Master Mariner.

BISHOP MOUNTAGU'S PAPERS AND HIS CHAPLAIN.

Laverton Rectory, Bath.

Since I wrote my former letters on this subject, I have collected further particulars respecting Bishop Mountagu and his papers, and have obtained (chiefly from unpublished documents) much interesting information about his chaplain, Richard Mileson, the quondam Archdeacon of Suffolk.

Sir Thomas Browne, who was, no doubt, personally acquainted with Mountagu during his incumbency of the see of Norwich (1638-41), and who probably attended him professionally, makes the following statement respecting him—*Posthumous Works* (1712), pp. 12 and 13 of "Repertorium"—

"He came unto Norwich with the evil effects of a quartan Ague, which he had about a year before, and which accompanied him to his Grave; yet he studied, and writ very much, had an excellent Library of Books, and heaps of Papers fairly written with his own hand, concerning the Ecclesiastical History. His books were sent to London; and, as it was said, his Papers against Baronius, and others\* transmitted to Rome, from whence they were never returned."

The concluding sentence is the one with which we are especially concerned in endeavouring to recover Mountagu's lost MS. of the Latin version of Ignatius. But I will make a few remarks upon the whole passage.

(1) It is remarkable that the first sentence had been published, in almost identical words, twenty-one years previously, in Wood's *Athenae Oxonienses* (vol. i., p. 627, ed. 1691; see also vol. i., p. 732, ed. 1721; and vol. ii., p. 878, ed. Bliss). This coincidence is probably to be explained by supposing that Wood obtained the sentence from Browne himself previously to the death of the latter, October 19, 1682. It seems strange that the coincidence is not pointed out, either by Bliss in his edition of Wood or by Wilkin in his edition of Browne. The second sentence is not given by Wood, which may be explained by supposing either that Browne did not communicate it to Wood (possibly he may have written it after the date of his communication with Wood), or that Wood for some reason or other did not think fit to publish it.

(2) Browne's statement respecting Mountagu's "quartan Ague" agrees exactly with the following passage written by Archbishop Laud in 1637, the year before Mountagu's translation from Chichester to Norwich:—

"My lord bishop of Chichester is in a quartan ague, besides his old diseases of the stone and the gout" (Laud's *Works*, vol. v., p. 353, A. C. L.).

(3) His account of Mountagu's "heaps of Papers, fairly written with his own hand, concerning the Ecclesiastical History," agrees exactly with the Bishop's own words at the end of his *Origines Ecclesiasticae*. The passage is too long for quotation, but some of your readers may be able to refer to it for themselves.

(4) Among Mountagu's "other" papers would naturally be included the numerous ancient MSS. which he is known to have col-

lected,\* and among them the MS. of the Latin version of Ignatius of which we are in search.

(5) There is no inconsistency between the statement that Mountagu's "Papers were transmitted to Rome and never returned" and the fact that two works of his were published after his death—viz., *Acts and Monuments of the Church before Christ Incarnate* (1642) and *Photii Epistolae* (1651). For from the publisher's Preface to the latter it appears that the MS. had been put into his hands in Mountagu's lifetime, though the publication did not take place till ten years after his death. And this was probably the case in respect of the former book also, which contains no preface of any kind. Nor is the statement necessarily inconsistent with the account quoted in my former letter, that "upon Mountagu's death his Chaplain Millecent [or, rather, Mileson] carried all the MSS. away, and turned Jesuit." The latter part of this statement, the correctness of which I was at one time inclined to doubt, turns out to be unquestionably true, which makes it all the more probable that the first part is true also. The two accounts may easily be reconciled by supposing that, upon Mountagu's death, Mileson took possession of his papers, and that, after his secession, they were "transmitted to Rome." On the whole, it seems by no means improbable that the statement is correct, and that Mountagu's papers (and among them the missing MS. of Ignatius) may still be in existence at Rome.

I reserve for another letter the further particulars which I have collected respecting Mileson. My information about his history as a Jesuit (under the assumed name of John Daniel) comes from Mr. Foley, author of the *Records of the English Province of the Society of Jesus*, who has kindly sent me a long and interesting account of him, derived from the Jesuit archives at Rome and other authentic documents. Respecting his history in connexion with the diocese of Norwich, I have obtained most accurate information from Dr. Bensley, the Diocesan Registrar. And respecting his history at the University of Cambridge, I hope shortly to receive equally authentic information from Dr. Bensley's brother, the librarian of Caius, of which college Mileson is stated, in the account of him given in the

\* See the extract from Bayle in my previous letter (ACADEMY, July 2). See also *Biographia Britannica* (vol. v., p. 3188), where it is stated that Mountagu, in his book against Selden (published in 1621), "quotes passages from manuscript copies in his own possession, not then extant in print." Ussher, too, in his answer to Malone (published in 1624 or 1625), speaks of a MS. of Eusebius as being "in privatis [bibliothecis] virorum doctissimorum, D. Richardi Montacutii et M. Patricii Junii" (Erlington's edition of Ussher's *Works*, vol. iii., p. 58 note). And there is some reason to think that Mountagu possessed other Latin MSS. of Ignatius, besides the one which is called by his name.

† In the hope of throwing light upon this matter, I have made enquiry at the Probate Registry for Mountagu's will, thinking that he might have bequeathed his papers to Mileson, or have given some other directions about them. I found, however, that he died intestate, and that letters of administration were granted to his son Richard, the widow, Elizabeth, having renounced her own rights by oath, sworn "coram Richardo Mileson Clerico," from which words it appears that Mileson acted as surrogate in the matter. Although, however, it thus appears that Mountagu did not make any formal bequest of his papers to Mileson, he may have committed them to him before his death, or have expressed a wish that they should be handed over to him, or the widow and son may have consigned them to him, either spontaneously or at his own request. From all we know of him, it seems most unlikely that he carried them away without authority of some kind or other,

Roman archives, to have been a Fellow—a circumstance apparently not mentioned in any other account. Possibly, also, before I write my other letter, I may succeed in ascertaining when and by whom the entry respecting him in "the Register of King's College, Cambridge," was probably made. J. H. BACKHOUSE.

PS.—It may be interesting to your readers to be made acquainted with some particulars respecting the donor of the other MS. of the Latin version of Ignatius which Ussher collated with Mountagu's, and which is, fortunately, still preserved in the library of Caius College, Cambridge. Through an error of the transcriber, as I know from Dr. Ingram, Ussher (who is followed by Zahn), in quoting (*Prolegomena*, p. cxli.) the note at the beginning of the MS., calls him "Walter Brome" instead of "Walter Crome," as rightly given by Smith, and from him by Russel and Jacobson. That "Crome" is correct I have ascertained from Mr. Bensley, the present librarian.

From Newcourt's *Repertorium* (i. 304, ii. 96 and 179) it appears that Walter Crome was, from 1427 to 1433, Vicar of St. Peter's, Colchester; from 1433 to 1437 Vicar of Broomfield (near Chelmsford), the same place to which Patrick Young retired more than 200 years afterwards, and where he was buried; and from 1442 till his death in 1453 Rector of St. Bennet Sherehog. It was during his tenure of this last preferment ("anno Domini MCCCXLIII. in festo S. Hugonis") that he gave the MS. to Caius, of which college he had formerly been a Fellow. Apparently, there are no means of ascertaining how it came into his possession.

Newcourt, in two of his three notices of Crome, affixes to his name "S. P. P.," and in the third "S. Pa. P.," apparently as equivalent to the usual "S. T. P." I have not been able to discover what the "P." and "Pa." stand for. Perhaps some of your readers can explain the abbreviation.

THE "CHANT D'ALTOBISCAR."

St-Jean-de-Luz: Nov. 18, 1881.

The writer of an article on "The Pyrenees," in *Blackwood's Magazine* for November cites, without the slightest acknowledgment, the version of the "Chant d'Altobiscar" published in my *Basque Legends*; and says, "The critics assert that this noble chant is modern." It is not a mere question of criticism. The author of it is known. It was written first in French, and then translated into Basque, as M. d'Abbadie, of the Institute, wrote when F. Michel published it in the *Gentleman's Magazine*, March 1859. I have more than once asked M. d'Abbadie about it, and he assures me that he knows the author. The criticism by which Basques have proved that it was not written by a Basque (though true) is quite independent. WENTWORTH WEBSTER.

THE GREAT MOSQUE OF CORDOBA.

London: Nov. 22, 1881.

My friend Mr. J. H. Middleton, in his interesting notes upon the mosque at Cordoba, concludes his remarks by saying that "the modern mania for 'restoration' has, fortunately, not yet penetrated to the South of Spain."

I have visited the mosque since Mr. Middleton's last visit, and regret to say that "the plague has begun." Some of the chapels inserted in the northern range of arches, those which opened into the Patio, have been removed, leaving a wall up to the level of the caps of the columns, and above this a large arched opening, filled with flaring sheets of the brightest red, blue, and yellow glass in large geometrical patterns, the taste of the whole being considerably below the level of the Pavilion at Brighton.

\* The comma after "Baronius" shows plainly that Browne meant "other Papers." Unfortunately, this comma is omitted in Wilkin's edition of Browne's collected works (1836; republished in Bohn's *Antiquarian Library*), by which omission the meaning is completely misrepresented. Curiously enough, the same omission had been previously made by Blomefield in his quotation of the passage (*History of Norfolk*, vol. iii., p. 571, ed. 1806).



I was given to understand that more "improvements" were in contemplation.

SOMERS CLARKE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 28, 7 p.m. Institute of Actuaries: "The Transformation of Annuities and Annuity Values payable Yearly into the like when payable in Fractional Intervals of a Yearly Mean of Constant Factors," by Mr. J. D. M. G. Mackenzie.  
7.30 p.m. Education: "Joseph Payne's Educational Writings," by Mr. O. H. Lake.  
8 p.m. Royal Academy: Demonstration, "The Figure," I., by Prof. J. Marshall.  
8 p.m. Society of Arts: Cantor Lecture, "Some of the Industrial Uses of the Calcium Compounds," II., by Mr. T. Bolas.  
8.30 p.m. Geographical: "Three Years' Observations on Lake Tanganyika," by Capt. E. C. Horne.  
TUESDAY, Nov. 29, 8 p.m. Institution of Civil Engineers: Discussion: "Forces and Strains of Recoil in the Elastic Field-gun Carriage," by Mr. H. J. Butter.  
8 p.m. Zoological: "A New Species of *Electus* from the Timor Islands," by Dr. A. B. Meyer; "The Genera *Schoenicola* and *Catiscus*," by Mr. B. Bowdler Sharpe; "A New Species of *Anolis* from Yucatan," by Mr. G. A. Boulenger; "The incubation of the Indian Python, with Special regard to the Alleged Increase of Temperature during that Process," by Mr. W. A. Forbes.  
WEDNESDAY, Nov. 30, 8 p.m. Royal Academy: Demonstration, "The Figure," II., by Prof. J. Marshall.  
8 p.m. Society of Arts: "The Distribution of Time by a System of Pneumatic Clocks," by Mr. J. A. Berly.  
THURSDAY, Dec. 1, 8 p.m. Linnean: "The Homology of the Ovario-hypophyseal Tract, or the So-called Pineal and Pituitary Glands," by Prof. Owen; "The Folliation of *Buddelia auriculata*," by Dr. Maxwell Masters; "Experiments on *Dephnia*," by Sir John Lubbock; "A Proliferous Double Mignonette," by the Rev. G. Henslow; "The Neuroptera of Madeira and the Canary Islands," by Mr. R. Macchiaschi.  
8.30 p.m. Antiquaries.  
FRIDAY, Dec. 2, 8 p.m. Royal Academy: "White Pigments: their Properties and the Tests for their Purity," by Prof. A. H. Church.  
8 p.m. Philological: "Anglo-Saxon Pet-names," by Mr. J. Platt; "The Corrections of English Spellings approved by the Philological Society," by Mr. H. J. Vogin; "Some Articles from the Society's Dictionary," by Dr. J. H. Murray.  
8 p.m. Society of Arts: Discussion, "The Society's Patent Bill."

#### SCIENCE.

*A Treatise on Comparative Embryology.*  
Vol. II. By F. M. Balfour, LL.D.,  
F.R.S. (Macmillan.)

THIS volume completes Mr. Balfour's treatise on comparative embryology. Considering the vast amount of labour involved in the undertaking, it is really wonderful that he should have been able to conclude the work within so short a time. Only untiring energy and industry, combined with remarkable genius, could have produced such a result. The treatise is by far the best on its subject existing in any language. The author's own original researches in the field of comparative embryology are so varied and comprehensive in their range that he is able at almost every point to criticise the statements of other workers from the strongest possible standpoint as one who has been over the same ground himself. And one of the most marked excellences of the book consists in the firmness and decision with which, after duly weighing the arguments *pro* and *con*, he pronounces judgment on the many embryological questions concerning which the evidence and opinions are conflicting. In such matters he never bows down to authority if he suspects it to be on the wrong side, however great it may be.

The first ten chapters of the present work deal with the developmental history of the Chordata, and are followed by three on the comparison of the formation of the germinal layers and of the early stages in the development of vertebrates, on the ancestral form of the Chordata, and on the mode of origin and homologies of the germinal layers and on larval forms. The remaining twelve chapters

are devoted to organogeny, or the history of the development of the various organs of the body. It is impossible to do anything like justice to so important and extensive a work as the present—so replete with facts, so full of new theories and suggestions—in a review. The book presents material almost for the study of a lifetime. A few points only here and there can now be touched on.

A specially interesting chapter in the first section of the work is that on Ganoids, since it includes observations on the development of the bony pike made by the author and Mr. W. N. Parker, and also on that of the sturgeon, by the author, not hitherto published and combined with the results of the researches of Salensky, Agassiz, and others. The segmentation of the ovum in the case of both fishes is holoblastic, though it approaches the meroblastic type more nearly than in the case of the frog, and apparently to a greater extent in the case of *Lepidosteus* than in that of *Accipenser*. In *Accipenser* the medullary canal is formed in the usual manner by means of folds of the medullary plate. In *Lepidosteus* the basis of the central nervous system is laid down, as in Teleostei and the Lampreys, as a solid medullary cord arising from a thickening of the epiblast. The yolk sac in *Accipenser* is enclosed in a dilated portion of the alimentary tract, and is placed *in front* instead of, as in all other vertebrates, *behind* the liver. In *Lepidosteus* there is a special yolk sac which opens into the alimentary canal by a narrow vitelline duct, as usual, behind the duct of the liver. The early embryo of *Accipenser* has a remarkable aspect, appearing, as it were, split up beneath and spread out upon the yolk sphere. This appearance is caused by the embryo's not being, as usual, and as in *Lepidosteus*, folded off from the yolk surface. In the embryo of *Polypterus* there are a pair of true external gills. The very heterogeneous character of the Ganoid group is thus clearly shown in its embryology as well as its adult anatomy. The young of both *Lepidosteus* and *Accipenser* are provided with suetorial organs in the neighbourhood of the mouth, which the author considers to represent very primitive vertebrate organs which have disappeared in the adults of all the vertebrata except the Lampreys.

A very important discovery of Mr. Balfour is that of the true nature of the primitive streak in the embryo bird; he has shown that it represents part of the Elasmobranch blastopore and also the linear streak which connects the blastopore in Elasmobranchs with the edge of the blastoderm. Specially interesting in relation with this matter is his account of the neurenteric canal of Chordata, a channel in the embryo which connects the cavity of the brain and spinal chord with that of the primitive intestine. This canal persists in embryo birds and reptiles, but not in Mammalian embryos, in which it is represented merely by a junction of the cells of the notochord with those of the epiblast at the hinder end of the embryo. The existence of this remarkable canal is thus explained by the author. The constant presence of the postanal gut shows that the present vertebrate anus is not the original one, but a new formation. The

primitive anus must have opened at the end of the tail at the hinder extremity of the present embryonic postanal gut, and was probably almost, if not exactly, identical in position with the blastopore. The central canal of the nervous system

"was probably open at first posteriorly, and no doubt terminated at the primitive anus. On the closure of the primitive anal opening the terminal portions of the postanal gut and the neural tube may conceivably have been so placed that both of them opened into a common cavity which previously had communication with the exterior by the anus. Such an arrangement would necessarily result in the formation of a neurenteric canal."

The only weak point of this theory seems to be that it is almost impossible to conceive any advantage which could be gained by an animal in having its neural canal in communication with the end of its digestive tract, unless, indeed, the neural canal can be supposed to have functioned originally as an excretory organ.

Some years ago it appeared as if the mode of origin and homologies of the germinal layers would be able to be definitely and clearly explained on the gastrula theory put forward by Lankester and Haeckel, but "the extended investigations made during the last few years have shown that these expectations were premature." The fate of the blastopore, its final relations with regard to the mouth or anus, or other disposition with regard to the adult animal, is so variable that Mr. Balfour finds some difficulty in classifying the facts known with regard to this matter under five different heads. Thus,

"the great variations in the character of the gastrula go far to show that if the gastrulae, as we find them in most types, have any ancestral characters these characters can only be of the most general kind. . . . The formation of the hypoblast by invagination as it occurs in most forms at the present day can have in many instances no special phylogenetic significance."

Mr. Balfour, however, has no doubt that the gastrula was a primitive form of the Metazoa, and he refers to the actual existence of adult gastrula forms as supporting this conclusion independently. There can be little doubt as to its correctness. But surely, now that Haeckel's Haliphysema and Gastrophysema have been shown not to be Metazoa at all, there does not exist any adult form which can be regarded as an actual gastrula.

A most masterly section is that dealing with the origin of the mesoblast. In the Coelenterata, in which a true mesoblast is not present, both nerves and muscles may be developed both from the epiblast and from the hypoblast. In the early diploblastic ancestors probably "both the primary layers retained an indefinite capacity for developing into any form of tissue." With the differentiation of the mesoblast as a distinct layer, the two primary layers

"lost for the most part the capacity they primitively possessed of giving rise to muscular and connective-tissue differentiations, to the epithelium of the excretory organs and to generative cells. . . . The mesoblast did not at first originate as a mass of independent cells between the two primary layers, but in the first instance gradually arose as differentiations of the two layers, and its condition in the embryo as an independent layer of indifferentiated cells is a

secondary condition brought about by the general tendency towards a simplification of development and a retardation of histological differentiation."

One of the most remarkable of the many theories put forward by Mr. Balfour is that concerning the derivation of bilaterally symmetrical animal types from those exhibiting a radial symmetry. He considers it

"probable that the type of nervous system from which that found in the adults of the Echinodermata, Platyelminthes, Chaetopods, Mollusca, &c., is derived was a circumoral ring like that of Medusae, and that in Echinodermata this form of nervous system has been retained, while in the other types it has been modified."

He suggests that when the radiate animal became bilateral the anterior part of the nervous ring may have developed supraoesophageal ganglia and organs of vision; while the remainder of the ring, longitudinally extended, may have resulted in a pair of nerve cords, united in front and behind as in many Nemertines, in Peripatus and Chitons; and he remarks:—

"It is especially deserving of notice in connexion with the nervous system of these Nemertines (the Enopla and Pelagoneurtes) and Peripatus that the commissure connecting the two nerve cords behind is placed on the dorsal side of the intestine,"

which is the position which the commissure ought to occupy if derived from a nerve-ring as suggested. If this theory be admitted, it follows that the bilateral symmetry of echinoderm larvae is secondary, and that the Echinodermata have retained (not, as usually held, secondarily acquired) their radial symmetry. As an illustration of the manner in which this conversion of the radiate form may have taken place, reference is made to the Mitraria larva as showing that the process took place by "an unequal elongation of the oral face, an anterior part, together with the dome above it, forming a praeoral lobe, and a posterior outgrowth of the trunk." It need scarcely be added that this theory differs entirely from that usually held, according to which the diblastula, originally spherical, is supposed to have elongated, and, by creeping mouth-forwards, to have differentiated an upper and under surface and a right and left side.

One of the most perplexing questions in organogeny is that of the mode of development of the generative organs in Coelenterata. In some forms the generative products of both sexes originate in the ectoderm, in others in the endoderm; in others again the male cells are formed in the ectoderm and the female in the endoderm. Kleinenberg has, however, shown that in Endendrium the ova migrate freely from the ectoderm into the endoderm, and *vice versa*; but he has given strong grounds for thinking that they originate in the ectoderm. Mr. Balfour's conclusion on the matter is as follows:—

"Both ova and spermatozoa primitively originated in the ectoderm, but, in order to secure a more complete nutrition, the cells which gave rise to them exhibit in certain groups a tendency to migrate into the endoderm. This migration, which may concern the generative cells of one or of both the sexes, takes place in some cases after the generative cells have become recognisable as

such, and very probably in other cases at so early a period that it is impossible to distinguish the generative cells from indifferent embryonic cells."

In one thing Mr. Balfour seems to have missed a great opportunity—namely, in the matter of nomenclature. Embryology is burdened with much conflicting and inappropriate terminology, and the present work seems just the one in which matters might have been set right. The hitherto established nomenclature is, however, retained for the most part by Mr. Balfour, and in many points it is very puzzling to the student. A few instances may be cited. The term *amnion* is indifferently applied to embryonic membranes of vertebrata and of invertebrata, which membranes have not the slightest homology with one another. The membrane formed by the outer wall of the amniotic folds of the Amniota is termed the *false* amnion; though there is nothing false about it in any sense. The time-honoured term *chorion* even is extremely vague, and should be abolished, and matters are not improved by the introduction of a *false* chorion also. The nomenclature of the visceral arches is a perpetual puzzle. Thus, in describing the development of the arterial system of Amphibia, the author counts the branchial arches from before backwards, 1, 2, 3, 4, omitting from the series the mandibular and hyoid arches in front, which do not bear gills; but in the case of the Amniota he reckons in the mandibular and hyoid at the beginning of the series; hence we read on one page that the pulmonary artery is always permanently connected with the third (branchial) arch, and on the next but one that the fifth arch always gives origin to the pulmonary artery. Of course, the statements are perfectly correct, but they are unnecessarily confusing. Surely it would be much clearer to reckon the arches always in a complete series backwards from the mandibular, since there is no doubt they were once all branchial.

In conclusion, it may be remarked that it is impossible to over-estimate the scientific value of a treatise like the present. Such a work not only constitutes in itself an advance of immense importance in the branch of science with which it deals, but allows every student to learn without trouble exactly how far research has proceeded in every direction in embryology, and throws open endless fields for exploration. On nearly every page the author suggests most inviting subjects for original investigation; for one of the principal reasons why embryology is so fascinating a branch of biology is that it is as yet in its early youth—it might almost be said in its infancy—rapidly progressing, with boundless fields for speculation, and possibilities everywhere of the attainment of startling discoveries.

H. N. MOSELEY.

#### MANDLIK'S "HINDU LAW."

A BRIEF description of this very scholarly treatise may bring it to the notice of many students who might not have heard of a work published so far away as Bombay. The full title is as follows:—"The Vyavahāra Mayūkha, in original, with an English Translation, with references to the Mitāksharā, the Viramitrodaya, the Vyavahāra-Mādhava, Kamalākara, and Ji-

mūtavāhana's Dāyabhāga; also the Yājñavalkya Smṛiti, complete in original, with an English Translation and notes. With an Introduction on the sources of, and appendices containing notes on, various topics of Hindu law. By Rao Saheb V. N. Mandlik, C.S.I., M.R.A.S., &c., &c. (Bombay: Education Society's Press, Byculla. 1880.)" Large octavo, cloth, Rs. 20.

The title-page gives a very clear idea of the varied contents. The first part (sold separately) of the volume contains the two Sanskrit texts, with textual notes in the same language, just 200 pages in all; the second part (sold separately also) contains a copious Introduction on Hindu law in general and the numerous Sūtras and Smṛitis in particular. A more minute account of the gradual formation of the body of Aryan law from Vedic and post-Vedic sources could hardly be given. This Introduction occupies eighty-seven pages, and is followed by an accurate and graceful English translation (with critical commentary at foot) of the Vyavahāra Mayūkha (156 pages) and Yājñavalkya-Dharmasūtram (120 pages). Here the whole body of law, civil and criminal, personal and public, is presented in a clear statement, dealing with evidence, scripts, possession, witnesses, oaths, Dāya (heritage), Dattaka (adopted son), impartible property, woman's property, debts, pledges, sale without ownership, resumption of gifts, contracts, wages, master and servant, boundaries; abuse, assault, theft, heinous offences, adultery, gambling and prize-fighting; marriage, classes, castes, duties of a student, things fit and unfit to be eaten, purification, oblations to the manes, worship of the gods; the duties of a king; ordeals, penances, ascetics, drinking, &c. To these diversified topics treated of in the translation and notes, the translator has added four Appendices—(1) analysis of eighteen Smṛitis (fifty-five pages); (2) public charities (fourteen pages); (3) the Sapinda relationship (forty-nine pages); (4) customary law (forty-five pages); and a summary of marriage customs in different parts of India (fifty-six pages).

Mr. Mandlik is well-known in India as one of the best Sanskrit scholars and ablest pleaders in Bombay; he is vice-president of the local branch of the Royal Asiatic Society, and a member of the Legislative Council of the Bombay Government.

This brief outline will give some idea of a dissertation which must prove of the very highest value to the Sanskrit scholar, the law-student, the comparer of religions, the missionary, and the anthropologist.

HAROLD LITTLEDALE.

#### NOTES OF TRAVEL.

MESSRS. SAMPSON LOW will publish this winter a new book by Mrs. Heckford called *A Lady-Trader; or, Three Years in the Transvaal*. It gives an account of Mrs. Heckford's own experiences—of her nine months' residence in a loyal Afrikaner's farmhouse, of her own farm (of which she was sole manager), of her adventures when trading in a waggon among the Boers and natives; and it ends with the siege of Pretoria and the disastrous effects of the peace. Mrs. Heckford, during these three years, lived the life of the Boers, and was on intimate and friendly relations with them—in fact, they looked upon her as one of themselves. She had thus opportunities of learning the state of the Transvaal and the requirements of its inhabitants such as few English people have enjoyed.

MESSRS. PEARSON AND LITCHFIELD have been obliged to return home through ill-health, after having for some time formed part of the Church Missionary Society's Nyanza expedition. Mr. Pearson, we believe, was lately the



only European at Rubaga at a time when residence at King Mtesa's Court was unpleasant, not to say dangerous. They were both members of the party which, three years ago, proceeded by way of the Nile to the Victoria Nyanza. On November 19, Mr. Pearson delivered an address on his experiences of Mtesa before the Geographical Society of Marseilles. He has brought with him two native boys from Uganda, from ten to twelve years of age.

GEN. C. E. VILLEGAS lately gave an account before the Argentine Geographical Institute of his expedition in Northern Patagonia, to which we have before alluded. Referring first to the military aspect of his mission, he traced the march of his three divisions across several extensive tracts of barren and difficult country through obstacles which have long prevented the exploration of the territory known as the "Triangulo." The expedition started on March 15, and reached Lake Nahuel Huapi on April 7. Gen. Villegas afterwards dealt with the geographical part of his work, and briefly described the regions traversed, the rivers, lakes, valleys, and mountains, furnishing important information in regard to their topographical and climatic conditions, their products, and the advantages they offered for colonisation. Gen. Villegas proposes to undertake another expedition in the same country, when he will establish cantonments along the banks of the Rio Limay, and on the shores of Lake Nahuel Huapi as far as the forests of the Andes, in order to put a stop to Indian raids. The Argentine Government have also recently sent surveyors to the Neuquén district close to the Andes, which is reported to be a very fertile region.

DR. HARMAND, who has for some time been one of the assistant secretaries of the French Geographical Society, has been appointed French consul at Bangkok, and, it may be hoped, will thus find opportunities for continuing his previous explorations in the Indo-Chinese peninsula.

A NUMBER of French officers have lately left for St. Louis, Senegal, to continue the surveying operations between the Senegal and Niger, which were begun last year under MM. Desbordes and Derrien, and to make further explorations in the same region. It is probable that they will also shortly make a commencement of the line of railway which is to connect the two rivers.

A MISSIONARY party, consisting of Pères Autunes and Wunenburger, with three subordinates, started from Lisbon last month for Angola. They are to found a missionary establishment at Huilla, some distance to the south-west of the Bihé plateau. At the same time Père Depelchin is making great efforts to push into the Upper Zambeze Valley from Matabele Land, while Père Duparquet is extending his work in Ovampo Land up to the River Cunene; and it is intended that the Huilla party should form a connecting link between the two.

WHEN considering how they might best employ a magnificent legacy received on account of African missionary expeditions, the American Board of Commissioners for Foreign Missions resolved that Umzila's country should be one of their spheres of action. With the view, accordingly, of making their missionaries acquainted with this little-known region, a pamphlet has been drawn up, under the supervision of Dr. Means, in which has been condensed all the information that could be collected from sources not easily accessible, especially from the journals of Herr Mauch and Mr. St. Vincent Erskine, the latter of whom made three journeys into the heart of Umzila's country.

## SCIENCE NOTES.

*The Geology of Leadville.*—The first Annual Report of the United States Geological Survey under Mr. Clarence King has just reached us. This survey is the successor to Dr. Hayden's famous organisation for the survey of the Territories. The first Report of the new administration is confined mainly to a simple statement of its origin and position, and to a sketch of the field-work accomplished in the brief interval between the date of its foundation and the issue of this publication. Perhaps the most interesting part is that which refers to the geology of Leadville, in Middle Colorado. This extraordinary mining district has been examined by a branch of the survey under Mr. S. F. Emmons. The difficulties of geological exploration are considerable, in consequence partly of the great altitude of the mining region, and partly of the thick covering of detritus which obscures the surface of the solid rocks. It appears that the great ore-bearing formation is a bed of dark-coloured limestone at the base of the carboniferous system. At the junction of this limestone with the overlying porphyry, mineralisation has generally been induced, and thus a definite horizon for the occurrence of the ores is established.

THE "Cybele Britannica" herbarium of the late Mr. H. C. Watson is being incorporated at Kew. The European mosses, with the exception of the British, have been presented to the Owens College by Mr. J. G. Baker. Mr. Watson's library has been bought by Mr. Quaritch.

THE rumour is confirmed that the mammoth cave in Kentucky is to be utilised for the cultivation of mushrooms. It is probable that only a part of what is known as "Audubon Avenue" will be set apart for this purpose; while more than 150 miles of subterranean passages and chambers will still remain open to the curious visitor. Mr. Frederick Klett, the superintendent, who is said to be fully competent for the task, is engaged upon a scientific survey of the entire cave.

THE address delivered by Sir John Lubbock at York as President of the British Association being no longer procurable, it will be republished immediately by Messrs. Macmillan and Co. uniform with his scientific lectures. It has been carefully revised by the author.

WE learn from the *Euskal-Erria* (November 10) that the borings of the artesian well at Vitoria, in Spain, said to be the deepest in the world, have now reached a depth of 1,021 metres without finding water.

WE hear that the Sharpey physiological scholarship at University College, London, will be vacant at the end of this year.

MR. JAMES E. H. GORDON is preparing a second edition of his work on *Electricity*. Although the publishers, Messrs. Sampson Low, laid out the large sum of £1,000 on the woodcuts only of this work, its sale has returned a handsome profit both to them and the author. The American and French editions have also circulated widely. Mr. Gordon is the writer of the able article in the current number of the *Quarterly* on "The Development of Electric Lighting," and is now writing a book on the electric light. He has also, we believe, invented a new and successful electric machine.

ANOTHER book on the same subject, written by Mr. Urquhart, is announced as ready to be published soon by Mr. William T. Emmett, of Manchester. It will be entitled *Motion from Electricity*, and will be profusely illustrated. It claims as its characteristic that it is the first work dealing with its special portion of the

subject, and that it pays particular attention to the practical wants of the day.

WE have received the first number of the *Rivista di Filosofia scientifica*, edited by Prof. E. Morcelli, of Turin (whose standard work on *Sulcide* we lately reviewed), with several able coadjutors in different departments of science, and published by the brothers Dumolard, of Milan, who have so greatly advanced the study of science in Italy by their "Biblioteca scientifica internazionale." In this series, to take the names of Englishmen only, we notice translations of works by Herbert Spencer, Tyndall, Balfour Stewart, Norman Lockyer, Stanley Jevons, Alexander Bain, and Mauley.

## PHILOLOGY NOTES.

THE new and revised edition of Prof. Schrader's *Keilinschriften und das alte Testament* will contain a transliteration and translation, by Dr. Paul Haupt, of the Chaldean account of the Deluge, with a philological commentary, which is intended to form an Appendix to the author's popular work on the same subject noticed in the last number of the ACADEMY. Dr. Haupt will shortly publish, as a separate brochure, his instructive paper on the two pre-Semitic dialects of Babylonia, the Accadian and the Sumerian, which he read before the Oriental Congress at Berlin. He has just brought out a collection of bilingual Sumerian and Semitic texts, most of which have not been previously edited. It forms a companion volume to his collection of bilingual Accadian and Semitic texts published at the beginning of the year.

THE *Theologisch Tijdschrift* for November contains an article on the composition and the text-criticism of the Book of Judges, well worthy of the school of Kuenen, by J. O. Matthes; a review of Naber's emendations of the text of the New Testament, by van Heyst (one of them in particular, *laxus* for *error* in Acts xvii. 38, commends itself by its naturalness; the wheat has already been cast out, ver. 18); notes on some passages in the Pauline epistles, by A. H. Blom; and notices of books.

AN edition of the *Helena* of Euripides for school use, with notes and critical appendix, by Mr. C. T. Jerram, will be published by the Clarendon Press early in January next.

THE library of the late Prof. Benfey, of Göttingen, is for sale. According to the *Nation*, his family would be pleased to see it purchased by some institution in America, according to his own express wish.

IF any student of Early English wishes for an early fifteenth-century text, respelt in accordance with the theory of a young nineteenth-century German doctor of philosophy, let him buy Dr. Gustav Lüdtke's new edition of the *Eri* of *Tholous* and the *Emperes* of *Almayn*, just published at Berlin. As an instance, rhymes of the first stanza are "to spede," "can blede;" "telle," *inf.*, "befelle," *perf.*; "you lede," "take hede;" in all which the final *e* is historically right, and is in the best MSS. Dr. Lüdtke takes upon himself to cut off all these *e*'s, and print the words "sped," "bled," "tel," "befell," "led," "had," because of his theory that the poem was originally written in the North-east Midland dialect. But if Richard Rolles de Hampole, in his Northumbrian dialect, writes, and Dr. Richard Morris prints,

"Bot prond man of his tas na hede,  
For hym wantes skille, þat hym suld lede"  
(*Pricke of Conscience*, p. 17, ll. 592, 593) —

Dr. Lüdtke might well have spared us his modern invention of "hed." His method of treating his text cannot be too strongly condemned.

## MEETINGS OF SOCIETIES.

## NUMISMATIC SOCIETY.—(Thursday, Nov. 17.)

JOHN EVANS, ESQ., D.C.L., President, in the Chair.—Mr. J. J. Nunn exhibited a groat of Henry VI. with mark after hepatic resembling the Arabic numeral 4. If this mark be original, the present generally acknowledged classification of the coinages of Henry IV., V., and VI. must be modified. It is more probable, however, that the mark is a trick of an engraver.—Mr. W. S. W. Vaux exhibited a gold medal of the Society of Translators of Oriental Literature, presented by William IV. to Prof. H. H. Wilson, F.R.S.—Canon Pownall, on behalf of Dr. Frazer, of Dublin, contributed two rose testoons of Edward VI., one with *m.m.* harp and the other with lion, the former found in Ireland.—Mr. W. Bramsen read a paper on "Japanese Iron Coins," in which he discussed the date, value, and places of mintage of these coins. The first issue took place in 1736, and was due to the enhanced value of copper at that time, as well as to the increased cost of labour. These iron coins were current with the copper coins previously issued, and at first of the same nominal value; but the people, who disliked the new coins, soon commenced to draw a distinction between the two metals, and it was found necessary to withdraw from circulation the small copper coins, and to issue a larger one representing in value four of the iron coins. With a few other changes this coinage continued till 1871; but such confusion arose from the disproportion in the sizes of the various coins, and also from the number of local mints, that the Government determined to abolish altogether the old coinage, and introduce an entirely different currency with new denominations, consisting of gold, silver, and copper, made after European pattern, and having a decimal basis.

## PHILOLOGICAL SOCIETY.—(Friday, Nov. 18.)

A. J. ELLIS, ESQ., President, in the Chair.—Prince L.-L. Bonaparte read the second part of his paper on "The Simple Sounds of all the Living Slavonic Languages compared with those of the Principal Neo-Latin and Germanic Tongues," and explained the sources of his information, which in all but three languages (Bulgarian, Lower Slavonian, and Baltic) had been derived from numerous native speakers.—A short discussion followed, especially with reference to some identifications of Russian and Scandinavian sounds.—Mr. Benjamin Dawson, treasurer, then read his "Notes on the *a* of *an*, &c., in the Authorised and Revised Versions of the Bible." He pointed out that the older forms, *an*, *none*, *mine*, *thine*, and the modern *a*, *no*, *my*, *thy*, were used with great inconsistency before words beginning with *h* in the "Authorised Version." The word *heart*, for instance, was preceded by *an* 3 times and by *a* 3 times, by *mine* 30, by *my* 52 times, by *thine* 52, by *thy* 18 times; the word *holy* was preceded by *an* 33, by *a* 4 times, by *mine* 8, by *my* 24 times, by *thine* 8, by *thy* 29 times; the word *house* was preceded by *an* 52, by *a* 4 times, by *mine* 21, by *my* 32 times, by *thine* 57, and by *thy* 33 times. Mr. Dawson stated that these statistics were drawn up from a collection of 1,500 passages. He maintained that the chief reason of these inconsistencies was the fact that the translation contained phrases taken from different sources without alteration. The Revised Version showed similar inconsistencies and varieties of expression in many other matters, although (with the exception of two passages, "*thine house*") the contracted form of the words was invariably used, according to the custom of the present day, before a sounded *h*. Before vowels, however, there was variety, such as *none occasion* and *no occasion*, *mine answer* and *my oxen*, *thine accusers*, &c. The relative *which*, when referring to persons, is sometimes retained, sometimes changed to *who*, and sometimes to *that*. Sometimes the *which* is changed to *which*, and in other passages it is left unaltered. The Revisers have changed from *whence* to *whence* in some passages, have retained *whence* in others, and left *whence* alone in others. They have substituted *from thence* for *thence* 7 times, retained *from thence* 9 times, and *thence* 3 times; while in Acts xiv. 26 both *thence* and *from whence* occur

in the same verse. In Matt. xxi. 29, 32, the reflexive pronoun is added to the word *repent*, so that these verses match with Matt. xxvii. 3. But if *repent* was not too modern in 1611, surely it was unnecessary in 1881 to use the older *repent himself*. In some passages the gerund is modernised—*for to hear, for to put*, become *to hear, to put*—but in many passages the old form is retained. These and many other similar discrepancies showed that no general editorial supervision had been exercised.—In the discussion that followed the reading of the paper, a hope was expressed that attention might be drawn to these matters, and that a subsequent edition might show the removal of blemishes which marred the otherwise excellent work of the Revisers. It was mentioned that this was done in 1612, the edition of that year containing very many alterations from the original of 1611.

## FINE ART.

## SOME ART BOOKS.

*On a Raft and Through the Desert.* By Tristram J. Ellis. (Field and Tuer.) This book shows, among other things, that etching is by far the best method of illustrating books of travel, if only the etcher be able, like Mr. Ellis, to record the sights he sees quickly and graphically. Next to taking the journey, the best thing for anyone who wishes to travel in Mesopotamia is to look and read through these interesting and beautiful volumes. Though the narrative is always terse and to the point, it flows on equally and pleasantly, forming a vivid commentary to the beautiful etchings, and touching lightly on a thousand topics of interest. The etchings themselves bear with them the style and sun of the East, and are one and all executed with an artistic feeling and technical mastery which is rare even in these days, when almost every artist handles the needle. It is, perhaps, in Mr. Ellis's stronger effects of sun or moonlight that his power is the more evident. In "The Night March in the Desert," for instance, he appears to have been singularly successful in conveying the impression of the soft diffuseness of moonlight; and the plumy gloom of a fir against a midnight sky has never been rendered more truly than in his group of camels drinking "Fresh Water at Kurietein." On the other hand, he does not fail in lighter and tenderer effects. "The Golden Domes of Kathimain" gleam as with gold itself, and his distant hills and clouds are struck in with a light, firm hand. Nor is Mr. Ellis one of those landscape painters who neglect the figure. His camels and mules are excellent, and many of his scenes are alive with human beings whose attitude and costume have been carefully studied and strongly drawn. We hope that Mr. Ellis's present visit to Egypt will result in a volume as interesting and attractive as *On a Raft and Through the Desert*.

"Illustrated Biographies of Great Artists." *Albrecht Dürer.* By Richard Ford Heath. (Sampson Low.) The author of this latest *Life* of Albrecht Dürer candidly acknowledges in his Preface that he has nothing to add either in the way of facts or criticism to the knowledge already gained on the subject. Speaking of Prof. Thausing's scientific and exhaustive work and of the second edition of Mrs. Heaton's *Life of Albrecht Dürer*, he says—

"I have not found any information elsewhere which was not to be obtained in these two biographies. I have exercised my own judgment on matters where their conclusions differ, without entering at large into any of the numerous discussions, for which no doubt there is ample scope."

Many readers will be thankful for this avoidance of discussion and criticism. In truth, Mr. Ford Heath's volume has the great advantage over the other two of being much smaller. It is written in pleasant, easy style, and gives the outward facts of Dürer's life with clearness and accuracy, with such comments

upon them as would naturally occur to a scholar and lover of art. Not even the enigmatical engravings which so often tempt writers on Dürer to put forth fanciful interpretations and wild hypotheses betray Mr. Heath into offering any original suggestions. He accepts the theory which regards the *Melencolia* as being one of a series representing the Four Temperaments, and writes of this theory as if it explained all difficulties, whereas it really explains nothing, and chiefly rests on the supposition that the figure 1 after the word *Melencolia* on the scroll held by the bat denotes that this was the first of a series; though, as a matter of fact, the *Knight, Death, and Devil*, which, by this theory, is made to stand for the Sanguine Temperament, is dated a year earlier than the *Melencolia*. Of the *Knight, Death, and Devil* Mr. Heath writes—

"It is not difficult to trace again in this last plate the effect of the religious spirit which came over the Humanist Society at Nürnberg under the influence of Lutheran teaching."

And in another place, also, he points out very clearly how the Renaissance and the Reformation worked together in Dürer's mind and influenced his art. There is not, of course, space enough in this small volume to admit of Dürer's letters and journal being given in full, but Mr. Heath makes many extracts from them, as well as from Dürer's other writings. Altogether, the book affords an excellent introduction to the study of Dürer, and we hope will stimulate many readers to seek a fuller knowledge of the great German master and his works. The illustrations are somewhat unequal. Several of the wood-cuts are excellent, but the same cannot be said of the reproductions of the larger plates.

*Mantegna and Francia.* By Julia Cartwright. Mantegna is not a popular favourite among Italian masters, nor is the history of his life particularly interesting, even as told by Vasari. Great credit, therefore, is due to Miss Julia Cartwright for having made such a pleasant little sketch out of the dry materials at her command. Mantegna's life and works, however, have lately received thorough investigation from several German and Italian savants, and he now stands out much more vividly in the history of Italian art than he did formerly. We know about his quarrels, his lawsuits, and his impertinences, how he worried his noble patrons, and accused his neighbour of stealing his money. Miss Cartwright appears to have studied all the latest sources of information regarding this irritable artist, and evidently speaks of many of his works from personal knowledge. She does not, however, contribute any original criticism, but simply sketches his portrait from the best authorities with considerable skill and grace. Of Francia's life less is known than of Mantegna's. He has not received much attention from modern critics, with the exception of Messrs. Crowe and Cavalcaselle, who have subjected the early Bolognese school to their strict method of investigation, and have thrown much light upon it. Miss Cartwright translates the dry and somewhat involved style of writing peculiar to these learned historians into easy readable English, free from technical terms, doing thereby good service, though we think that the original authorities might have been more freely acknowledged. Now and then, however, especially in her descriptions of Francia's works, Miss Cartwright breaks out into individual criticism and enthusiasm. We quite sympathise in the reverence with which she regards the well-known *Pietà* in the National Gallery. "What is it," she writes,

"which touches us in this *Pietà*, that has appealed to thousands in a way which no other picture has ever done? Surely, not only the



grace of its composition, the tender brightness of its colouring, but more than all of these the deep human pathos which we find there blended with a real and living hope. It is the contrast between the mother mourning over her dead son with a grief that cannot be comforted, and the angels who fold their hands in lowly adoration, and by their presence transform the saddest of all scenes into a divine mystery full of hope and love."

Such appreciative insight as this into a painter's real meaning is as valuable in its way as scientific criticism, and Miss Cartwright might well have trusted more to it. Her powers of pleasant description, artistic perception, and lucid criticism have already been shown in her delightful account of "Varalla and its Painter" contributed some time ago to the *Portfolio*.

Both these last volumes of "Illustrated Biographies" will add value to the series to which they belong. They are not inappropriately published together, Dürer being perhaps more nearly allied by the intellectual character of his art to Mantegna than to any other Italian master.

#### THE FRESCOES BY MR. ARMITAGE IN ST. JOHN'S CHURCH, ISLINGTON.

ON Sunday, November 27, the monumental paintings in the apse of St. John's Church, Islington, and in the Chapel of St. Francis inside this church (which has been closed for some time on account of extensive restorations), will again be opened to the public.

Mr. Armitage was commissioned by Card. Wiseman in 1858 to paint a fresco in the Chapel of St. Francis. In that year he went to Italy and visited Assisi for the express purpose of making preparatory sketches and studies; and in the summer of the following year the fresco at Islington, which represents the institution of the Order of St. Francis, was completed. This is no doubt one of the most successful monumental paintings ever executed in this country. The whole composition is in a truly grand and imposing style. Drawing and conception are equally impressive. The figures are somewhat larger than life-size. The external arrangements remind one of Giotto's celebrated works treating the same subject in the cathedral of Assisi; but the sentiment, the types, and attitudes of the figures, and even the accessory parts of the picture, are based entirely upon the artist's independent views. With regard to technique, the work has been executed strictly according to the rules for *buon fresco*. The simplest earths were used by the painter, but he avoided *terra verde*, which his previous experience in connexion with the fresco paintings at Westminster had determined him to discard. Owing to the employment of lime as a pigment for the flesh—the same which had been supplied by Government for the Westminster frescoes—the picture became, after some time, very much damaged by the influence of damp and by exposure to gas, so that its complete decay was imminent.

In 1861 Mr. Armitage undertook to decorate in fresco the apse of the same church. Having misgivings about the materials used at Westminster, he now obtained sand and lime from elsewhere, and also avoided altogether the use of the latter material in the painting of the flesh parts. The result has proved very satisfactory, for while the St. Francis fresco had fallen into such a deplorable state that an entire restoration was necessary, the condition of the frescoes in the apse remains nearly unaltered, with the exception of the large figure of Christ, which had been injured by a crack in the wall. This central figure (which before was sitting) has now been replaced by an entirely new painting in a standing attitude, like the twelve apostles on both sides of the throne. The exceptionally sound condition of these figures twenty years after their completion may

be regarded as a proof that there is no reason to distrust the permanent preservation of monumental wall-paintings under the English climate if only the proper materials are used. Except a few accidental abrasures in these figures, nothing has been required in the way of restoration. The modelling, especially of the flesh parts, shows the richness of tone characteristic of the finest fresco-paintings of all ages; and the protecting wash of turpentine and wax which Mr. Armitage has now given to his large frescoes is expected to counteract any future decay from external influences.

J. P. RICHTER.

#### THE FRENCH GALLERY.

WE have delayed too long our notice of this exhibition. Among the works calling for remark are two landscapes by M. K. Heffner, *Far from the Madding Crowd* (6) and *Silvery Morn* (24). Both are exceedingly clever and well composed, but the former deserves special notice for the skill shown in dealing with a very difficult subject. M. Munthe's *Frozen River, Holland* (17), is distinguished by admirable colour and truthful effect. The reflection of the sky on the ice is especially noteworthy. M. Ekensens sends a very effective picture called *Trout-Fishing* (38). The figures on the raft are carefully drawn, and the colour is pleasing. Mr. E. Ellis has one of his vigorous sea-pieces, entitled *Squally Weather* (115). Whatever may be thought of the dark blue-green tint which this artist chooses to ascribe to the ocean, no one can deny that his waves have movement in them, and that his power of rendering the swirl of water is almost unrivalled. The present picture seems to us the best he has yet produced. In *A Mountain Torrent* (113), by Mr. E. Gill, we have a successful, but somewhat "finicking," study of a moorland torrent. M. de Neuville's picture, *Setting Fire to a Barricaded House at Villersexel* (145), is characterised by his usual spirited and powerful drawing, but the colour does not strike us as satisfactory. The small figures in *Bringing Home the Last Load, Hungary* (21), by M. E. von Bochmann, are very graceful. We abstain from criticising the huge picture by M. Brozik, *Une Fête chez Rubens* (56). When we have said that the figures are not badly grouped, we have exhausted all the praise we can conscientiously bestow on this production.

#### NOTES ON ART AND ARCHAEOLOGY.

WE are happy to announce that M. Alexandre Bertrand has been elected member of the Institute of France (Académie des Inscriptions et Belles-Lettres) by a large majority, in the room of the illustrious Littré. M. Bertrand is Director of the Great National Museum of St-Germain-en-Laye, near Paris, and editor of the *Revue archéologique*. His researches into the prehistoric antiquities of Europe—and especially of Gaul—have done much towards placing the science of archaeology on a surer basis. He has given us a map showing the distribution of dolmens on the surface of France, and he is the author of many important works on the stone and bronze antiquities of Gaul. The other candidates were MM. Victor Guérin, Siméon Luce, and Henri Weil.

IN Miss Betham-Edwards' forthcoming work on *Le Morvan, Burgundy, &c.*, will be given a description of the little-known and deeply interesting works of art at Dijon. The first is the *Well of the Prophets*, a *chef-d'œuvre* in sculpture of Claus Slutter, the artist whose famous tomb of Philippe le Hardi is well known. The second is a curious and beautiful monument discovered by Miss Betham-Edwards by chance,

the property of a Dijonnais gentleman. This is the tomb of Philippe Pot, up till the time of the Revolution in the Abbey of Cîteaux, when it became the property of a private family. No mention is made of it in Joanne's usually complete *Guide*, and, hidden away in an ancient hotel, it seems to have escaped observation. Miss Betham-Edwards' work will be illustrated.

THREE exhibitions open on Monday—the Winter Exhibition of the Society of British Artists, the Dudley Gallery, and an exhibition of paintings and drawings by British marine painters in the galleries of the Fine Art Society in New Bond Street. The last-mentioned has aroused a good deal of interest, which we hope will be satisfied.

THE creation of a Ministry of Fine Arts in France, which has long been desired by artists, and has been strongly advocated by *L'Art*, has suddenly become an accomplished fact. On November 14 M. Gambetta addressed a "rapport" to the President of the Republic on the subject, and a decree constituting the Ministry appeared in the *Journal officiel* of the next day. Certain duties which, previous to the decree, were distributed between three Ministers (Travaux publics, Intérieur et Cultes, and Instruction publique) are now united to the office of the new Minister, who is M. Antonin Proust. This gentleman's zeal and competence have recently been illustrated by his advocacy of the Musée de la Sculpture comparée and the Salon des Arts décoratifs. M. Proust will, it is said, occupy the rooms in the Louvre recently vacated by the military governor of Paris.

THE "Comité des Artistes Libres," to which we have before referred as the recognised representative body of French artists, met on November 16, in the Palais de l'Industrie, to constitute its bureau. M. Bailly was re-elected president; the vice-presidents are MM. Guillaume and Bouguereau; the secretaries MM. de Villefroy, Garnier, Yon, and Thomas. The following were elected office-bearers in the several sections:—Painting, MM. Bonnat, Hébert, Cabanel, Humbert, and Tony Robert-Fleury; sculpture, MM. Cavalier, Paul Dubois, Mathurin Moreau, and Capiet; architecture, Quastel, Ballue, Vaudremer, Ginain; engraving and lithography, Braquemont, Laguillermie, and Rousseau.

THE fusion of the two societies of the Union centrale and the Musée des Arts décoratifs, who have long worked together, was resolved upon at a session of the committees on the 3rd inst. The united institutions will be called "Union centrale des Arts décoratifs." Next August will be held two exhibitions, one of industrial art and the other of decorative painting and sculpture.

THE original etching in the *Portfolio* this month is a careful study of wood scenery by C. P. Slcombe. Prof. Sidney Colvin continues his papers on the Amazons in Greek art, and the editor gives a third discourse on shipping, which is illustrated by Mr. Barlow Moore. The art chronicle, as usual, is poor and inaccurate, but it contains a good summary of the controversy about *The Entombment* in the National Gallery.

THE illustrations of *The Great Historic Galleries* have never been more successful than in this month's number, which contains a charming reproduction of that beautiful head by Greuze, now the property of Sir Richard Wallace, which formerly belonged to the Prince de Beauvau. Lady Taunton's beautiful little Mantegna, which was exhibited at Burlington House in 1870, under the title of *The Angel at the Tomb*, and Lely's portrait of the Countess of Southesk, from Downe Hall, are the other pictures represented.

CONSIDERING the number of exquisite works of art in the South Kensington Museum, the editor of the periodical called by that name must have exercised some ingenuity in choosing so many uninteresting examples as those which form the subjects of the illustrations to the last part. One in particular, a design for a ewer, ungraceful in form and base in ornament, seems to us absolutely worthless.

SOME bright letters written by the late Jules Jacquemart, full of the spirit of the artist and the collector, conclude in a very interesting manner the series of articles on the famous etcher which have appeared in the *Gazette des Beaux-Arts*. The collections of M. Spitzer (bountifully illustrated) and the ruinous "restorations" at Cairo form the subjects of "first" articles; and the number (November) is embellished with a fine etching, by W. Unger, of a portrait by Amberger in the Belvedere at Vienna.

M. AUGUSTE RODIN, a sculptor whose genius is not sufficiently known in England, has been commissioned to execute a "porte monumentale" for the Musée des Arts décoratifs.

### THE STAGE.

THE ill-fated *Mimi*—Mr. Boucicault's rather sickly production which we gave a few lines to a week or two ago—is withdrawn already from the boards of the Court Theatre, to have its place taken by a revival of *Engaged*. *Engaged* is one of Mr. Gilbert's pieces; satirical, of course, but neither broadly satirical like the pieces written with a view to Mr. Sullivan's music, nor having, like *Charity* and *Sweethearts*, quite the true interest of comedy. It is said to have been Mr. John Clayton's intention to revive *The Danicheff* at the Court Theatre, but difficulties have cropped up. We hope they may be surmounted. The piece is one of the most effective seen of late years on the stage.

MR. ALBERT'S *Two Roses* will be revived at the Lyceum Theatre on Boxing Night, *Romeo and Juliet* being reserved for a later period of the season. Mr. Irving's colossal tour—a success of honour and money—draws to its close.

MR. BRANDER MATTHEWS'S portable little volume, *French Dramatists of the Nineteenth Century* (Bemington), is to be charged doubtless with a few deficiencies, but with no positive faults. Its deficiencies, moreover, are not so noticeable when the reader is engaged with the work of any one of the important men upon whom Mr. Matthews has bestowed most attention; they are chiefly such as present themselves to the view when one is surveying the whole field Mr. Matthews endeavours to cover, or when one tries to remember what is its extent. It is then seen, for example, that such a writer as M. Ernest Legouvé or as M. Edouard Cadol deserved longer and more analytic mention than any Mr. Matthews has given him; it is then brought to one's mind that practically nothing has been said in the book of the younger poetical dramatists—Coppée, Glatigny, Daudet in his youth—who may not have produced much that has succeeded, but whose rare successes were at least of the kind that merited careful remembrance. Here, however, we have done with fault-finding. What remains to notice is no commonplace work, repeating with the praiseworthy precision of the educated parrot what all the world has been saying for a very long time. It is the individual expression of an individual mind—the one thing that gives the breath of life to criticism. Mr. Matthews has much knowledge; and, not being gifted with any large incapacity for writing good English, it has not occurred to him to slight the claims of the art he practises. Indeed, he is studiously

mindful of form as well as of substance. His models have seemingly been French; at least, in the particular English he most easily commands there is a justifiable reminiscence of the mingled terseness, sharpness, elegance, and, above all, fearlessness of those masters of dramatic writing whom he has most especially studied. So much for his way. Next, as to the masters he criticises, and the rank he assigns them. The principal chapters in the volume discuss Hugo, the two Dumas, Scribe, Augier, and Sardou. There is a chapter on Meilhac and Halévy in which, if Mr. Matthews is not carefully new, he is carefully accurate, for he takes not so much the view that is generally presented to the English public of these masters of the lightest wit as that which finds acceptance among those critics who are most familiar with the creator of Brigard and the historian of the little Cardinals. There is a chapter on Zola, in which the power of the man is admitted, and recognised frankly as lying, generally speaking, in his least repulsive work; *La Faute de l'Abbé Mouret* and *L'Assommoir* having great qualities; *Nana* having nothing but the worst faults. But it is upon the more classical writers whom we have mentioned that Mr. Matthews most elaborately bestows himself, and of course we do not use the word "classical" in any sense but the broadest—we have here no intention to oppose it to "romantic." Emile Augier and Dumas the younger are classics for this generation; the chances are that Emile Augier will remain a classic very long. We are quite in accord with Mr. Matthews as to Emile Augier's right to a foremost place among the dramatists, and in France that really means among the imaginative writers, for in France the finest imaginative writers are always dramatists, even though, like Victor Hugo, they may be something else besides. The width of mental sympathy and the depth of his emotional nature have been the sources of much that Emile Augier has done so superlatively well, and this Mr. Matthews fully recognises, and, indeed, insists upon. The splendid mental and moral health of Emile Augier has ensured sanity and reasonableness to an art that must anyhow have been exquisite, and anyhow vigorous. We commend very particularly to the English reader the chapter on this matter. It is subtle as well as just, and follows with lucid intricacy the intricate course here necessarily before the critic. If criticism upon criticism were not apt to be a weariness, we should further pursue the writer of the *French Dramatists of the Nineteenth Century* in his work. But the book is especially a book to be read: thoughtful as well as instructed; lively as well as knowing.

### MUSIC.

#### CRYSTAL PALACE CONCERT, ETC.

THE result of the *plébiscite* on October 29 giving a majority of 775 votes in favour of the re-performance of Berlioz's symphonies, the whole of last Saturday's programme was devoted to the *Episode in the Life of an Artist and Lelio*; or, *the Return to Life*; and thus the two works were given in consecutive order, as desired by the composer. When the *Episode* was played here a few weeks ago, the number of harps and bassoons was incomplete, and a pianoforte was used instead of bells. Last Saturday the orchestra was complete; the four harps gave the proper balance of tone to the "Ball" scene, the four bassoons brought out in a clear and striking manner the passages in the "March to the Gallows," and the bells added greatly to the effect of the "Witches' Revel." Again, at the last performance of *Lelio*, some of the instruments in the soft passages were not heard; this was especially the case with the piano part in the

fantasia on *The Tempest*. Mr. Manns had, however, remedied these defects, and at the second performance not a note was lost. The choir sang better, and Mr. Forrester seemed more at home in reciting the part of Lelio. We notice all these changes and improvements because they show that Mr. Manns spared neither time nor trouble in rehearsing these difficult works. Complete success rewarded his efforts; the whole performance, from first to last, was one of the finest ever heard at the Palace.

Last Saturday was the fifty-third anniversary of Schubert's death; and the programme-book contained an interesting communication from Mr. George Grove, who believes that, beyond the nine symphonies from Schubert's pen, there exists a tenth, dating from 1825, and therefore written in his maturest and finest time. According to Mr. Grove, the gap between No. 8, in B minor, written in 1822, and No. 9, in C, written in 1828, is unusually long, for Schubert, in a letter dated March 31, 1824, speaks of some works completed as studies for "the Grand Symphony." The use of the word "the," says Mr. Grove, "would seem to show that he was referring to a definite project." The letter in question was written to his friend Kupelwieser; and in Coleridge's translation of Kreissle's *Life of Schubert*, the words read, "thus I hope to pave the way for a grand symphony." By changing "a" into "the" Mr. Grove strengthens his argument; and he has a certain right to translate the German words "zur grossen Sinfonie" in this manner. The context, however, must be taken into account; and it appears to us that the Coleridge translation more truly represents the meaning which Schubert wished to convey. It is known that Schubert sent a symphony to the Austrian Musical Society in 1826. It is suggested that this work, and the one in C dated 1828, may be identical; but, as Mr. Grove truly observes, the MS. of the symphony has no dedication, and, besides, Schubert's custom was to date his works from the day on which he began to write them. Again, Mr. Grove naturally wonders how the symphony in C, if it be the one dedicated and presented to the Vienna Musik-Verein, could have been "in the possession of Ferdinand Schubert in 1838, when Robert Schumann saw it and obtained a copy." Herr Pohl, the society's librarian, in answer to Mr. Grove, states that "Schubert's symphony [in C] has been, in fact, among our archives since 1828; and, if Schumann saw the score at Ferdinand Schubert's, it must have been a copy, or the autograph lent for copying." What authority has Mr. Grove for stating that Schumann "obtained a copy"? From Schumann's own account, we should almost infer that the actual MS. was sent to Leipzig. M<sup>me</sup>. Schumann would probably be able to give some valuable information with respect to this matter. Herr Pohl's statement appears to us altogether unsatisfactory. There seems no reason to doubt Schumann's assertion that he saw the MS.; and, if it had been only lent to Ferdinand Schubert, the latter would scarcely, we think, have put it, with heaps of others, in what Schumann describes as "dirt and darkness." We have not fully entered into this interesting discussion, but merely noticed one or two points which seem to require further elucidation. There will be, doubtless, some further communication from the Vienna Society, and we shall have another and better opportunity of speaking of the whole matter. Whatever the result of the correspondence, musicians and amateurs will be grateful to Mr. Grove for having started such an interesting question; and the matter will, of course, not be allowed to rest until the symphony is found, or else proved to have been lost or very possibly never written.

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